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NOVEMBER, 1976

(INCORPORATING VANITY FAIR)

VOGUE



ARTHUR ELGORT

On our cover—what to wear with what this season: the delight of a soft, translucent makeup that looks so natural because it's little more than a tint of color . . . the kind of prettiness to add to the light texture of a handkerchief-linen shirt, the dazzle of hammered gold jewelry. Here, from Esteé Lauder's palette of neutrals—the fresh, healthy looks of Appleberry Blush Tender Blusher and Sherry Apple Re-Nutriv Rich Rich Lipstick glossed with Crystal Apple Lip Gloss Stick. Eyes: Hickory Brown Automatic Creme Eyeshadow. Makeup, Ariella; hair, Christiaan. The white linen shirt that's as thin as a handkerchief: Calvin Klein's tucked-front, full-sleeved refresher (see page 246). The golden necklace, thin brass petals with a "thumb-print" of silver (see page 262). By Nell Edwards. Hammered gold hoop earrings. Diane of Denmark. At Saks Fifth Avenue; Filene's.

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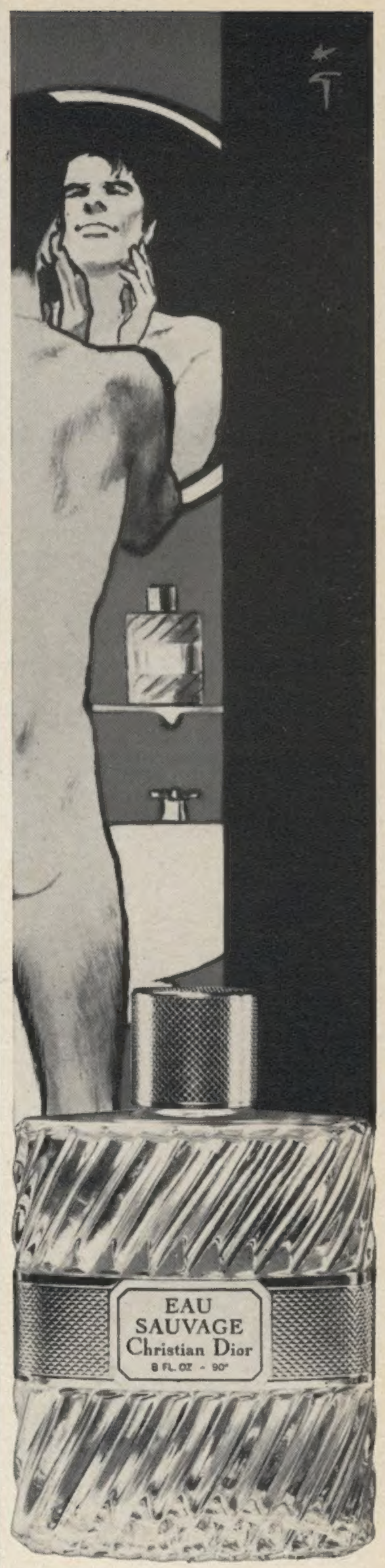
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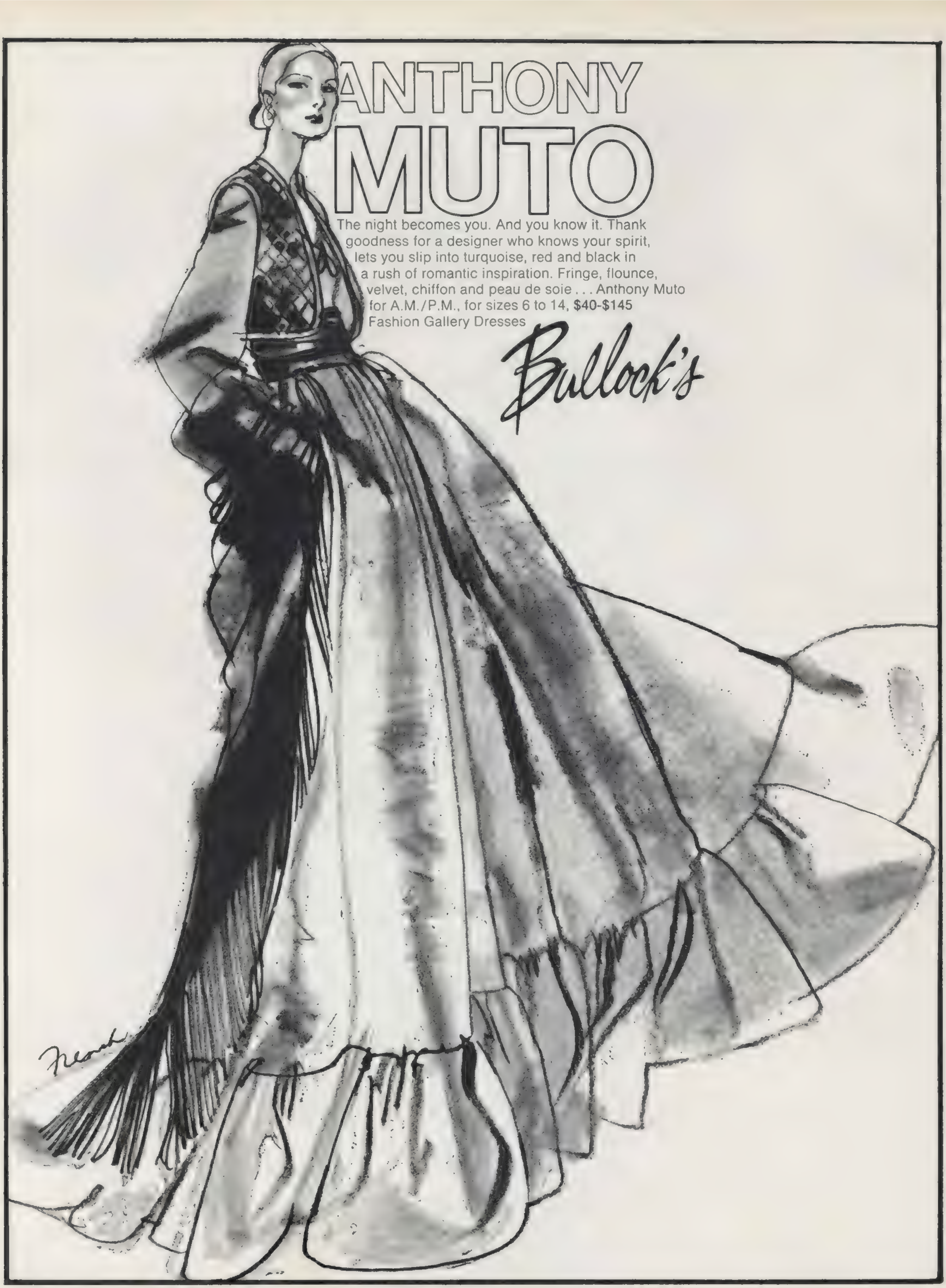
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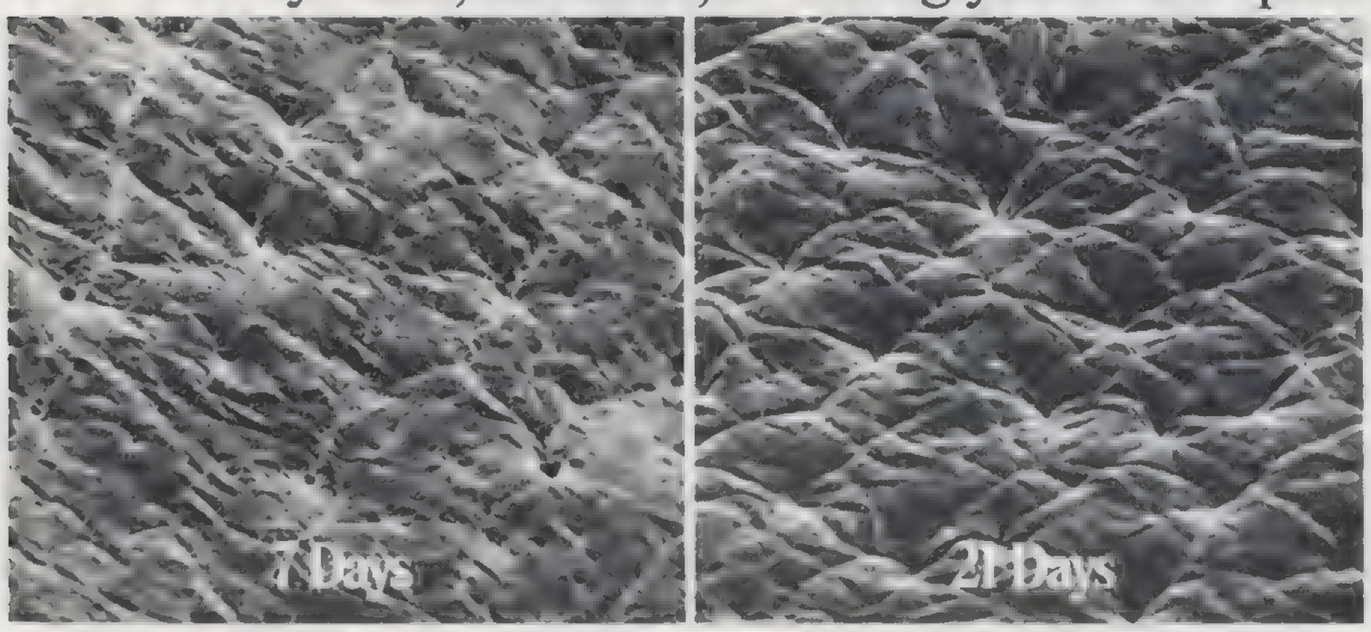
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HOLIDAY MONTH . . . TIME FOR HEIGHTENED DAZZLE

November's the happy, hurried time of year. To help you shine: news to wear, to try, to enjoy!

Doctors' tips for keeping pounds down. . . . At the Green Mountain Weight Control Community for Young Women, education in behavior modification is combined with a 1,000-to-1,200-calorie-a-day diet in order to create not only immediate results in weight loss but a lasting effect. Participants in the program (held on the campus of Green Mountain College in Poultney, Vermont) earn college credits, and one of the most interesting parts of this year's session was a seminar organized by Thelma J. Wayler, director of the camp and associate professor of nutrition education at Long Island University. Leading weight control experts spoke to the women and gave some pertinent tips for lifelong and sensible weight control. Here are a few of their "Principles To Remember":

- To eat slowly.
- To eat in an appropriate place.
- Never to eat anything in a standing position.
- Never to do two things at the same time—i.e., watch TV and eat.
- To be aware of portion sizes and preparation.
- To eat fish 3-5 times a week for lunches and/or dinners.
- To eat chicken or turkey or veal at other meals. Do not eat the skin.
- To limit beef to 4-6 times a week.
- That ½ cup of ice cream can be exchanged for 1 glass of skim milk and the dessert fruit 2-3 times a week.
- That fruits may be eaten at meals or between meals. Have at least 1 citrus fruit a day.
- To have at least 1 serving (4-5 oz.) of liver each week.



Something of that ideal, gala crispness of a November party night animates new Bené luxury cologne for men (above). Though such potent oils as musk and oakmoss go into it, the overriding impression is of clean, just-washed sexiness.

Dazzle-up perfection of a smile like Margaux's is possible now for anybody. But if the thin grey line of braces has always put you off a needed tooth alignment . . . now there's White Wire, a super new way to have almost-invisible orthodontia:

Perhaps you postponed orthodontia until you could afford it, but don't feel now you could afford a grey metal grin. Ask your orthodontist whether White Wire might live up to a glowing promise for your particular case. This new type of arch wire is tooth colored, resilient, with a low-friction surface and free of the possibility (which exists with grey metal) of staining and discoloration. It can be used with transparent plastic brackets—said to be more comfortable because of smoothly rounded construction—and a clear bracket adhesive. All these available to your doctor from Lee Pharmaceuticals, South El Monte, Calif. 97133.



It's all in the rose hips — the delicate clear pink color, the ultra-refined fragrance; both natural by-products of distilling the fruit of the wild rose for Dior's soothing skin freshener. Terrific for calming and smoothing the texture of very sensitive skin since no fragrance is added. And the bottle is a chunky crystal beauty.

To light up your nights: the new Tiffany Lamp: a perfume flask . . .

ELSA PERETTI'S NEWEST TREASURE, READY NOW AT TIFFANY FOR SNAPPING-UP BY THE LEGION OF ELSA-COLLECTORS: THE CRYSTAL-AND-18-K.-GOLD LIGHT-BULB PERFUME FLASK, RIGHT. THE TOP OF THE BULB UNSCREWS, THE GOLD FILAMENT SERVES AS APPLICATOR FOR PERFUME. THE LARGER BULB WILL HOLD ABOUT ⅛ OZ. OF YOUR FAVORITE; THE SMALLER, ABOUT 1/16 OZ.— $295 AND $220 RESPECTIVELY. WHAT A WAY TO LIGHT UP FOR THE HOLIDAYS!

REYNOLDS ROLLES

you call the makeup shots

It's always great to be listened to when you are airing your opinion. It's even greater to know that something is being done. At Clinique, the feeling is that the customer is always bright, that she—you—are the best and final judge of what they should be making. Clinique's tracking system to chart the changes in customer preference is highly accurate, in part because of the limited distribution of their products (fewer than 1,000 outlets), and in part because every Clinique demonstrator keeps a daily record of customer needs and wants. The info is sent back to Clinique headquarters where these surprises have come to light in the latest playback: Turquoise blue (for years the biggest eyeshadow color in the industry) is out of favor now. Greyed, subtle, ashy tones are in. New colors—a greyed olive (Khaki), a greyed blue (Slate)—the best-selling Clinique Daily Eye Treats. Your latest suggestion: Raisin on the mouth. . . .

© Helena Rubinstein Inc., 1976. Fashions and Jewelry by Pauline Trigère

The best of both worlds!

Skin Life longlasting lipcolor acts as a beauty treatment.

The Science Of It:

New Skin Life Lasting Color Lipstick keeps your lips soft and special "color extenders" keep your lipstick on. Keep the gloss on, too. And like all Skin Life products, contain GAM, a bio-complex that closely resembles the natural fluid of your skin cells. Truly the perfect lipstick at last!



The Beauty Of It:

Our new Skin Life colors are that happy new medium...not overwhelming, yet not underplayed. It's where fashion is right now. 8 glamorous shades for a wonderful gleaming, exciting, you. Wow!

Helena Rubinstein / The Science of Beauty

Look what Woolite's washing now!



It's soft, it's silky, it feels luscious on. Now keep it that way with Woolite.® With Woolite and cold water, your delicate washables won't fade or grey. Lingerie stays fresh and bright. No wonder Formfit-Rogers intimate fashions say "Wash in Woolite."



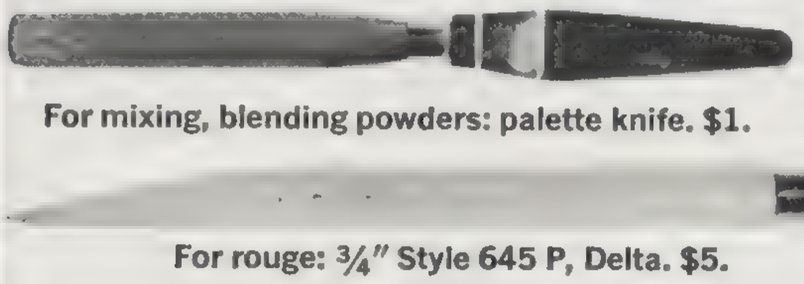
You always look better—feel better, too—in the clothes you wash in Woolite.

Vogue
BEAUTY NOW

CONTINUED FROM PAGE 52

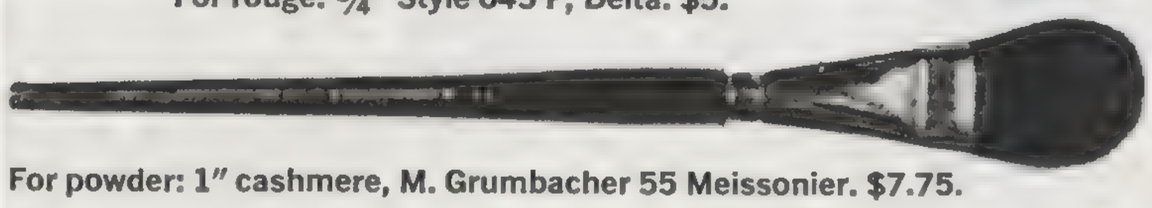
FACE PAINTING

With proper care, brushes last for years. Never wash powder and rouge brushes, but keep a separate brush for each color, shake out after using. Eye- and lip-color brushes may be soaked in mild suds solution, rinse well. Squeeze out excess water and reshape brushes with your fingers.



For mixing, blending powders: palette knife. $1.

For rouge: ¾" Style 645 P, Delta. $5.



For powder: 1" cashmere, M. Grumbacher 55 Meissonier. $7.75.

Zita Davisson, star portrait artist at Bergdorf Goodman, suggests using true artist's brushes to apply makeup. Finer and less dear than makeup brushes, the red sable brushes have 12"-long black lacquer handles—more steadiness and leverage. Here, Zita's ideal makeup kit . . .



For lips: Windsor & Newton Series 810, #3. $1.80.



For eyeliner: Windsor & Newton Series 57, #4. $1.40.



For eyeshadow: Windsor & Newton Series 57, #6. $1.80.

Heating season is drying season for your skin: Sleep with a humidifier in the bedroom; use a night cream. Now there is brand-new Countess Isserlyn Night Creme. The lush, pale-mauve froth will lock in moisture against overnight dehydration, smells like a dream.



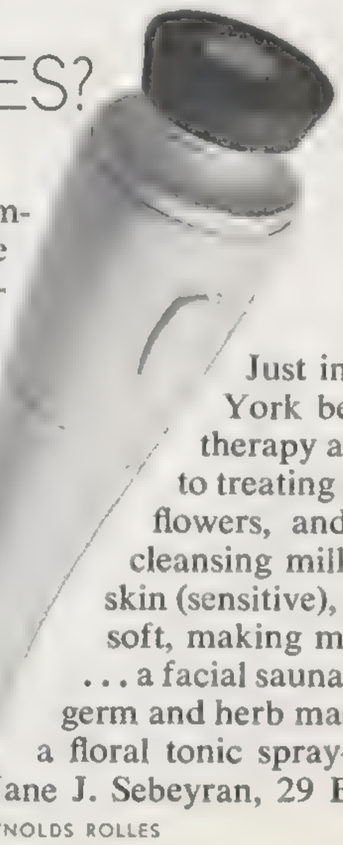
Red. The name for Geoffrey Beene's new perfume winner. "People tell me it's a daring name, but it's a daring perfume. Red arouses all the senses," Geoffrey says, "and surrounds us—the sun, traffic lights, lipstick, fire, and roses. It is the Jezebel in every woman, courage, life. Because I see red as round, the perfume is framed within a crystal sphere, *left;* because it is very precious—$100 an ounce—it is encased in an oriental red lacquer box. It's not an Oriental scent—it's all woman!"



HASN'T HAPPENED IN AGES: A TOTALLY NEW KIND OF PRODUCT. IT ENHANCES SKIN WITHOUT ADDING COLOR, EVENS WITHOUT COVERING. GREAT WHEN YOU WANT TO LOOK BARE-FACED, BUT BETTER. DELICIOUS SCENT, SUNSCREEN, LOTS OF MOISTURE ARE BUILT IN. CLEARWATER NATURAL FACE QUENCHER BY CHAP STICK.

AUTOMATIC MANICURES? WE ASKED A PRO....

. . . and Kristen Paulson of Nails by Ann Lombardi in Chicago told us about her experience in using the new Clairol battery-operated automatic nail-care system, The Nail Works, *right*. "The most impressive feature is the filing head. It makes it impossible to file improperly. So many women saw at their nails rather than filing in one direction, which is of course better, but harder, to do. The filing head is very fine, so you won't take off too much of your nail as you can with a bad emery board." She also gives high marks to the other removable heads—one for buffing, one for callus removal, and one for toenails. Under $17.



MOI'S MAGIC CALLUS STONE IS A BLACKSTONE . . . "no comparison between it and the pumice stone," says New York's one-woman beauty show (Moi now does all-over beauty care). "We recommend daily use to keep feet perfectly smooth; since it's quicker than a pumice, it's no effort." The Blackstone is $2, through Moi at 38 East 63rd St., N.Y.C., 10021.

"in a lavender mist"

Just in from one of our reporters on the New York beauty beat, news of facials with aromatherapy at Mme. Sebeyran's salon. "Her approach to treating the skin is to employ properties of fruits, flowers, and herbs for aromatic mists along with cleansing milks, toning masks, and massage. For my skin (sensitive), a camomile and lavender mist. Very fine, soft, making me feel I was in a field of dewy lavender . . . a facial sauna with bark and lemon . . . soothing wheat germ and herb massage cream . . . herbal mask, and finally a floral tonic spray—in my case, roses. Heavenly!" Mme. Jane J. Sebeyran, 29 East 61, N.Y.C. 10021 (212-832-8106).

REYNOLDS ROLLES

"farouche"

NINA RICCI
Paris
Cubique Crystal Flacon

photograph by David Hamilton



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A. *Swan Lake Camellia with Bumblebee*, 10½"W x 5¾"H x 6"D, limited to 750, $575.
B. *Arizona Queen of the Night Cactus with Collard Lizard*, 10½"H x 6"W x 6½"D, limited to 500, $600.
C. *Supreme Orchid Cactus with Horned Toad*, 9"W x 7¾"H x 7⅝"D, limited to 500, $600.

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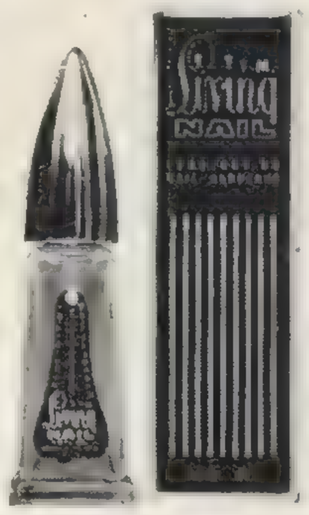
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Vogue Ready Beauty

3 new looks for eyes... tips on bright eye care

FINE, EVEN BROWS

"A straighter, less-arched brow looks much better now," says New York makeup wiz, Ariella. "Keep to the natural line in plucking and brushing, don't thin too much, only the lightest pencil for definition."

"OPEN EYES"



"Make eyes look longer and wider with shadow," Ariella says. "Concentrate it at outer corners, near lashes on upper lids, in only partway below for a more open eye." The palette: a mix of soft greys, a melon tone, glitter-gold evening highlight.

"STARLET'S EYES"



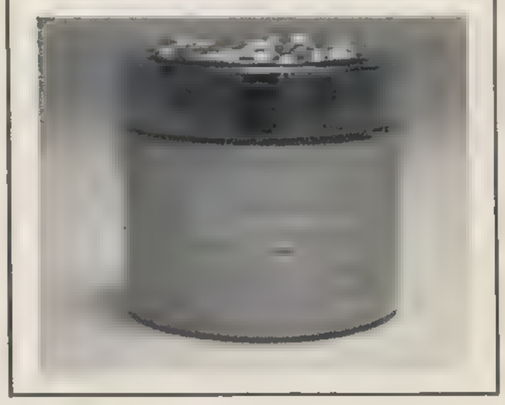
Carita's luminous-eye suggestion: almost subliminal halos of pale, pearly pink from brow to cheekbone. For flash: inner rim of eye lined with blue pencil, draw over it with white. Navy liner, soft blue shadow above thickly mascaraed lashes.

"GOLDEN EYES"



A favorite of Serge Lutens at Christian Dior: he concentrates intense color—ruddy gold—on mouth; but uses two soft gold shades for winging shadows up and out toward temples.

Spidery veins on eyelids can undermine any eye makeup. Foundation on lids is one answer. A better one: Stendhal's Creme Countour Des Yeux. Why? The texture—extra-light, moisture-laden—offers gentler application and soothing of thin skin, plus efficient concealment.



TIP:

Get the healthiest start on a new look for your eyes by buying a new mascara. Freshest is best with any make-up, but especially mascara. That's the advice of Dr. Louis A. Wilson, professor of ophthalmology at Emory University in Atlanta.

He says mascara that is free of microorganisms when purchased can, with long use, become contaminated with a Staphylococcus microorganism which can cause irritation and redness along the eyelid. He suggests that water-based mascaras have the shortest life-span, but that 4 to 6 months should be considered maximum for any mascara.

What don't you want in an eye cream? Color for one thing; scent for another; and rich, heavy texture for a third. That's why you will want to look into new Existence eye cream. Dr. Jack Mausner, V.P. for research and development for Helena Rubinstein, told us: "We formulated our eye cream to be unfragranced and uncolored for total safety from possible irritants in the sensitive eye area. To avoid pulling of thin skin tissue, it had to be very easy to spread, with rapid absorption, very light consistency." Dr. Mausner also gave up this tip: "To use an eye cream, take a bit on your index finger, rub the thumb and index fingers together. Body heat will liquefy the cream and make it even more spreadable with less pressure."



REYNOLDS ROLLES



HALSTON

PERFUME SPRAY PERFUME COLOGNE SPRAY COLOGNE

IS YOUR MIRROR YOUR ENEMY?

It can happen so unexpectedly. You go along for years not being the least bit concerned about how old you look. You feel young and alive. Life is going well. And then one morning you confront a certain truth in your mirror. You've grown older-looking without realizing it. And you almost hate your mirror for being so honest.

If your mirror is reflecting the truth you don't want to recognize, then the time has come for you to discover the secret of knowledgeable women from many parts of the world who have seen the highly-visible benefits of an unusual beauty fluid that helps women look younger. This fluid is known in the United States as Oil of Olay beauty lotion.



Oil of Olay disappears into your skin almost before your eyes, to work with nature to combat dryness . . . the very dryness that accents little wrinkle lines that make you look older than you should. Or could. Discover this skin-loving liquid and its remarkable ability to penetrate your skin's all-too-visible surface astonishingly quickly. You'll feel Oil of Olay smoothing away dryness practically from the very moment you gentle it on. A wealth of pure moisture, tropical oil and other emollients, soon brings to your skin a softness and suppleness that will be clearly noticeable when you look in the mirror.

• **OIL OF OLAY IS A PARTNER** with nature in helping to maintain the moisture balance of your skin so you can look younger. The beauty fluid is compatible with the skin itself and acts like natural moisture in alleviating dryness. And Oil of Olay helps keep your own natural moisture in the skin, a beauty bonus as the years slip by.

Smooth on Oil of Olay before going to bed. Let the beauty fluid provide a moist climate for your skin into quiet hours of sleep. Then again faithfully every morning. It's marvelous under makeup. Or, if you like to let your skin take a vacation from cosmetics, Oil of Olay gives your face a dewy, lustrous glow. Oil of Olay in the middle of the day, too, is a refreshing, skin-smoothing pleasure that again eases dryness as it importantly increases the moisture content of your skin.

• **YOU WILL DISCOVER** Oil of Olay and its beautiful secret at drugstores everywhere. See for yourself how quickly your mirror can again become your friend.

BEAUTY SECRETS

Wearing glasses can draw attention to the skin around your eyes where little aging crow's-feet first appear. More frequent use of Oil of Olay on these special areas can be helpful.

* * *

Each time you apply Oil of Olay® to your face and throat, smooth the beauty fluid right up to your hairline. (Don't worry. It's so fast-penetrating and non-greasy, it won't "slip" into your clean hair.) It's a sad mistake to frame your younger-looking face with an area of dry, older-looking skin.

(Advertisement)

Vogue Answers Your Beauty Questions

The right makeup color for you . . . winter skin revived . . . fail-safe eye cream

Q **Coordinating makeup colors seems to throw me off. I have very fair skin and dark hair; I have trouble finding colors that aren't harsh.**

A Find out from your local department stores when the traveling representatives of major cosmetics companies will be in town. Then, drop in at the store and have them make up your face. You do not have to buy anything, but you will find out what a professional makeup artist would do with your coloring. Try more than one, and select the colors that seem to suit you best. To find the correct colors for your skin is always a matter of trial and error. Having it done professionally (and for free!) is a great time-and-money saver.

Q **My doctor tells me I am allergic to hydrocarbons. I have had to find replacements for many of my favorite products. The problem is an eye cream—all seem to have petroleum bases. Would pure lanolin work? Or will this puff the eye area as petroleum products do for me?**

A We asked Dr. Earle A. Brauer, medical vice-president of Revlon Laboratories, for advice. He says that pure lanolin should be suitable in your case, but that this fatty substance from sheep's hair is a bit thick and tacky. He suggests you try diluting it with a pure vegetable oil for a smoother, lighter preparation which will not involve so much dragging at the skin of the eye area in application. He also mentioned that some people have (or develop) an allergy to lanolin. Should this prove the case, you can try a pure vegetable oil, or see a dermatologist who could prescribe a medicated preparation for you.

Q **I want to study to be a hair stylist, but do not know how or where to go about it. . . .**

A The State Board of Education can give you a list of licensed beauty culture schools. You may also write to the National Association of Cosmetology Schools, 3839 White Plains Road, Bronx, New York 10467, for a list of licensed schools. After getting a license, apprenticeship with a first-rate person will give you more advanced training in your profession.

Q **Every winter, the skin on my body gets so dry that it actually flakes on my arms and legs. Would it be a good idea to use my facial moisturizer to protect my body?**

A You probably would find that your moisturizer, in addition to being an expensive all-over treatment, was still not exactly what you need. Facial skin and body skin differ in this respect: there are fewer sebaceous glands (which produce the emollient shield for skin) on the body than on the face. Arms and legs have the lowest number; the forehead, the highest. Use a rich lotion—such as Esteé Lauder's new Maximum Care Body Lotion—generously after your bath. And do remember to treat your skin with specially gentle care during dry-skin season—short baths rather than long soaks; always lukewarm water rather than hot; a bath oil if water is hard; be sure to rinse skin thoroughly, then moisturize and protect it; and give yourself as much time as possible between bathing and going out to allow skin to begin replacing natural protective oils.

From Paris' Left Bank,
Yves Saint Laurent sends you his
Rive Gauche Fragrance.

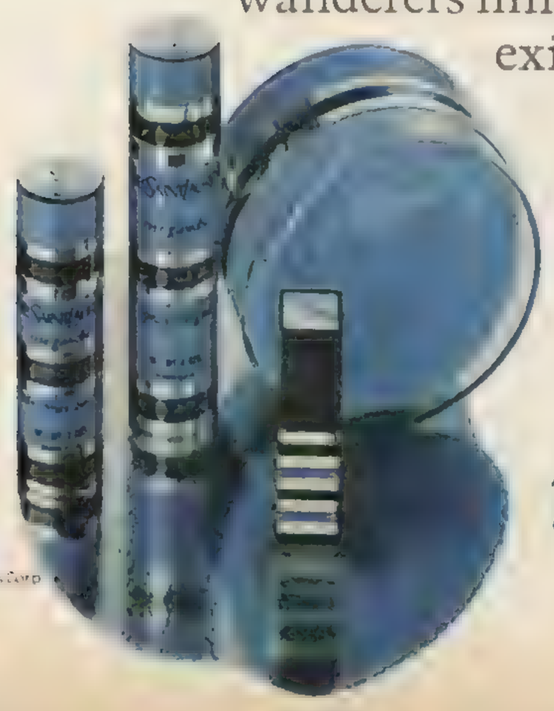
It's lively, warm and very French.

The Left Bank of the Seine, called Rive Gauche, is Paris' most spirited place. It's where artists, writers, poets, lovers, world travelers and world wanderers mingle together to create an atmosphere one could only wish existed everywhere.

Yves Saint Laurent has captured this special feeling in his Rive Gauche Fragrance.

It has the spirit of a Parisienne cafe, alive with wine, laughter and love. It's like a smile you wear all over.

And it's here for you to wear. And love.



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IF YOU'RE LOOKING FOR A BREATHTAKING WATCH,
YOU'VE JUST STRUCK GOLD.

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In the case of either Omega you see above, all that glitters is gold, and more.

Encircling each face is a plethora of sparkling diamonds. The faces themselves are semi-precious lapis lazuli (top) and opal mosaic (bottom).

bloomingdale's

And just as glittering is the unfailing accuracy either watch delivers.

The lapis lazuli 18K gold watch, $4,000. The opal mosaic 14K gold watch, $2,000.

Weak Fragile Nails?
Be-Long
WITH NYLON FIBRES
The Super Strength, Nail Protection


CIARLY
the one stop makeup center!

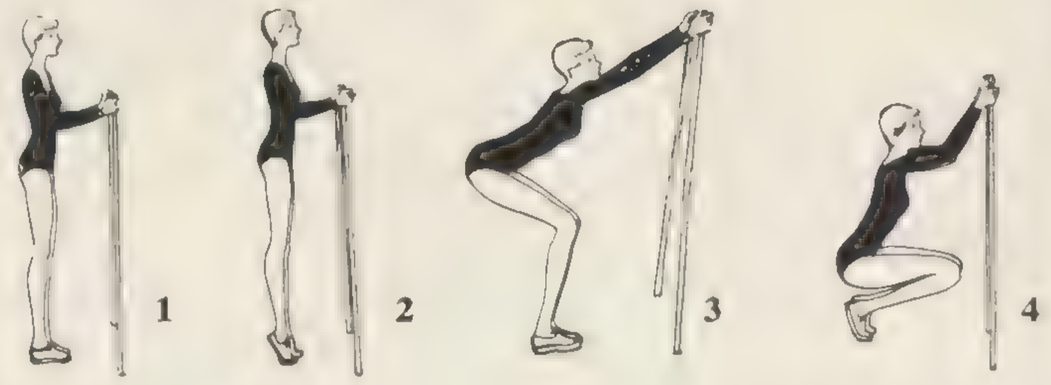
CIARLY is a makeup table on wheels, so it moves around easily—can be rolled up to a window, so you make up in the truest, most natural light. It contains swivel-out compartments for organizing all makeup and beauty tools, a large mirror, and flip-up seat with storage space. Stocked in white, black. Special ordered in chocolate brown and navy blue. $499 FOB N.Y.C., plus $25 for shipping and handling
CIARLY from Hastings "il bagno" collection, 964 Third Ave., New York, N.Y. 10022 (212) 755-2710

Vogue Beauty Checkout

6 super moves to put you in shape to enjoy winter

Whether you are looking forward to downhill racing or cross-country skiing, putting on your skates, or just getting into heavier shoes and boots for surefooted hikes on icy city pavement . . . these are for you. Ellen Roy, the famous health and beauty expert who is now heading the spa facilities at Murrieta Hot Springs in California, advises that you'll have a happier, easier, and safer time of it this winter with a little pre-season conditioning. Ankles, thighs, the lower back and abdominal regions are weakest now, so more prone to start-of-season injury (which could make it a very short season!). For Vogue, and for guests at the Spa gym, Ellen worked out half-a-dozen exercises that she says are great to strengthen and tone. She adds lots of volleyball, soccer, and cross-country running to the conditioning course, but always begins with these. . . . So should you, if your doctor gives them the green light.

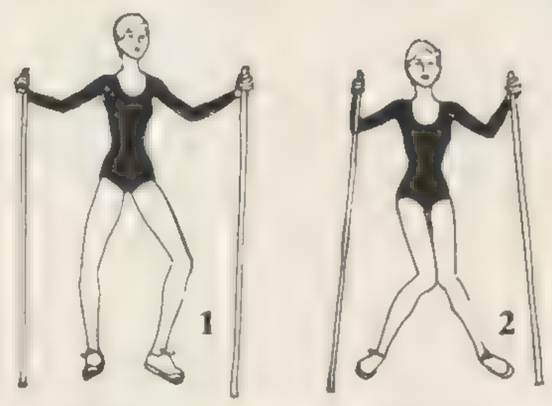
▼ For knees, ankles



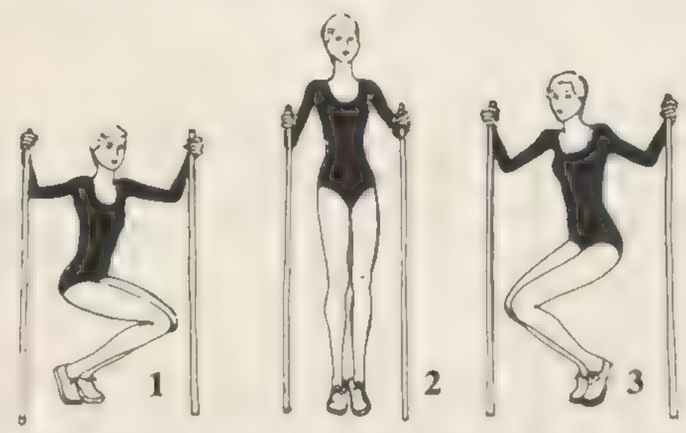
Use a pair of broom handles, 4 to 5 feet long, for the poles in this and 4 other exercises shown. **1.** *Face forward, grasping poles at breast height.* **2.** *Raise to tiptoe. Hold.* **3.** *Bend knees, keeping back straight as possible. Hold.* **4.** *On tiptoe, lower to a crouch, keeping knees pointed forward. Return to position 1. Repeat 12 times.*

For ankles, thighs ►

1. *Place poles at sides, slightly forward of the body; grasp them near top. Spread legs, bend knees slightly and roll onto outer sides of the feet. Hold.* **2.** *Bring knees together and roll feet to inner sides. Hold and repeat 12 times.*



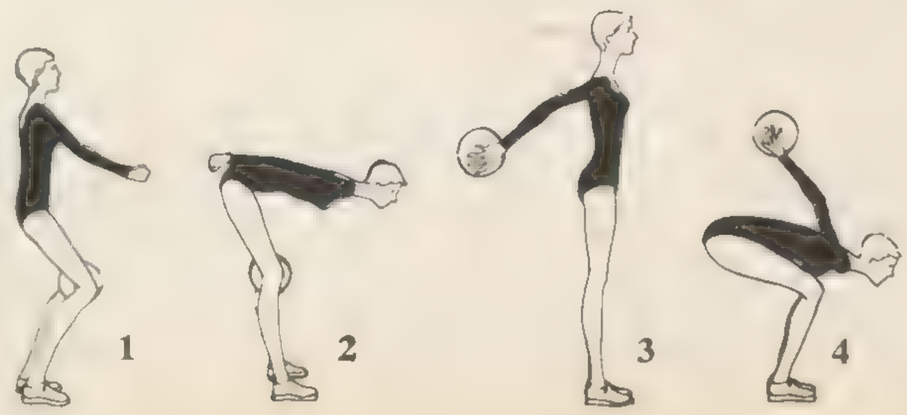
▼ For hips, thighs, calves



1. *Grasp poles at top, extend arms. On tiptoe, lower body to crouch, back straight. Swing to left. Hold.* **2.** *Still on tiptoe, raise to full standing position.* **3.** *Still on tiptoe, lower body to crouch, swing to right, back straight. Hold. Repeat 12 times.*

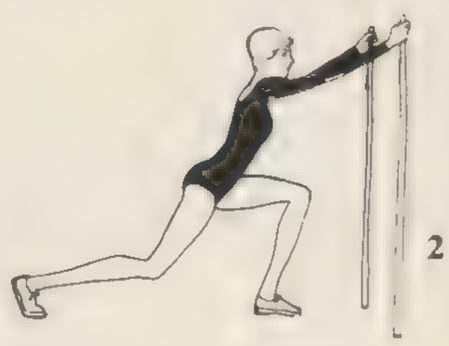
For knees, arms ►

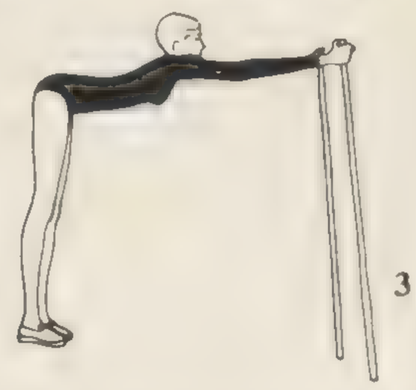
Use a regulation-size volleyball. **1.** *Flat-footed, grasp ball firmly between slightly flexed knees, back straight. Push arms forward.* **2.** *Still holding ball, straighten legs. Swing body forward, back parallel to floor. Push arms behind you, parallel to back.* **3.** *Stand straight, holding ball as far as possible behind and away from you. Hold.* **4.** *Flex knees, bring chest forward to touch them, back parallel, arms extended as high and as far back as possible. Repeat 12 times.*



▼ For knees

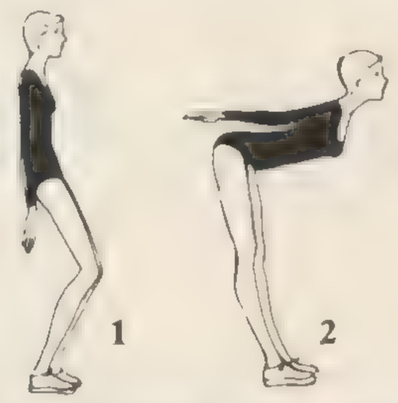






1. *Grasp poles near top, arms out. Extend body as far as possible from poles, left foot forward, right foot back.* **2.** *Drop into a lunge, without changing foot position.* **3.** *From the lunge, straighten legs and back parallel to floor. Reverse the starting position. Repeat alternately 10 times each.*

▼ For abdomen, back



SUSAN DADE

1. *Stand with feet flat, shoulders back, knees slightly flexed. Pull in abdomen and tighten buttocks as you lower to modified sitting position. Hold.* **2.** *Straighten legs, swing body forward as far as possible with arms extended to side, back parallel to floor. Repeat 12 times.*

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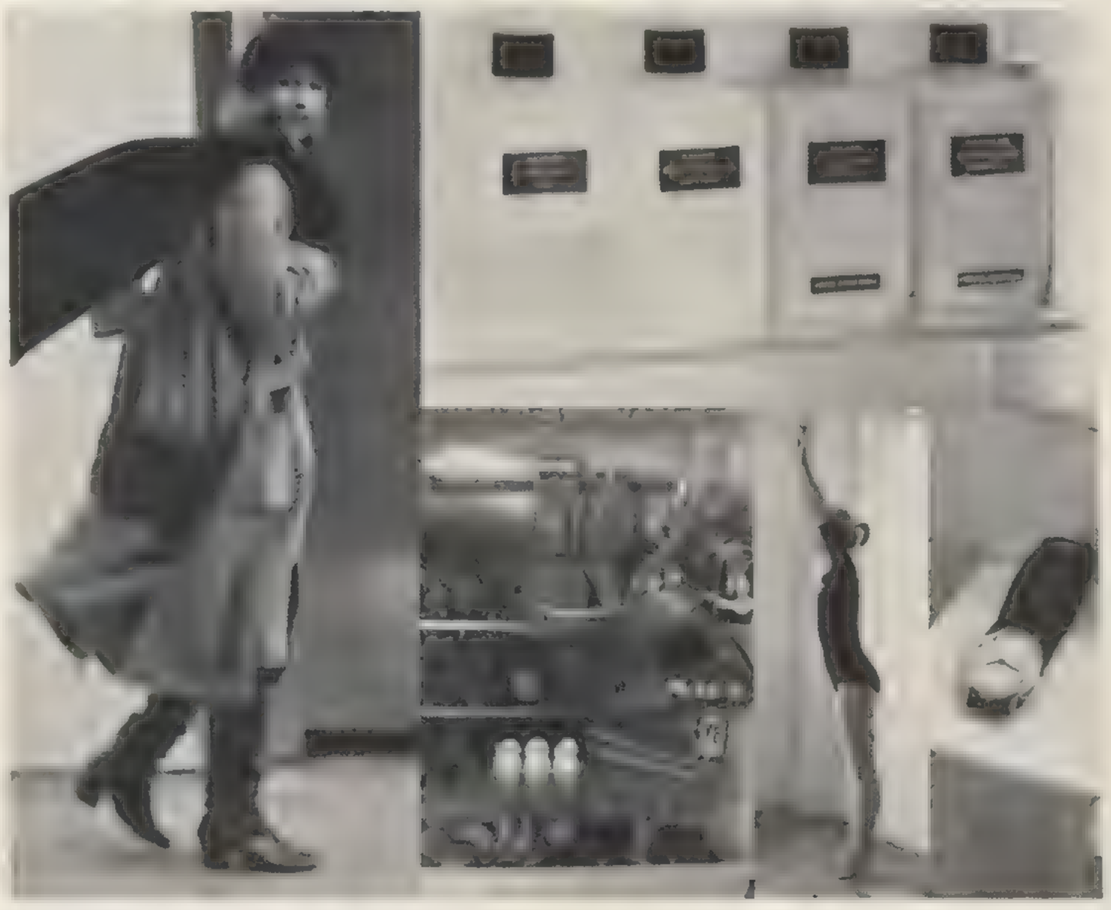
Splash splash, rinse rinse, Oh what a delight it is! . . . This isn't really a TV jingle for Erno Laszlo skin-care preparations. But it does convey the fact that this famous system of skin care, devised in the 1930's by Hungarian dermatologist Dr. Erno Laszlo, is based squarely on soap and water—and on vigorous, twice-daily use of same. For Laszlo users, the day begins and ends with a ritual as stylized as a ballet: soaping face and neck with very hot water and special soap, rinsing with 30 splashes.

What's happening now is that a whole new audience is responding to this long-established program—once a sort of private club, known only to a comparative handful of women. (More about this, *below*.)

There are only 19 Laszlo preparations in all—a pared-down group, made with strict fidelity to Dr. Laszlo's original formulas (he died in 1973). Laszlo products can't be bought singly and used at random—they're designed to work together, in a beautiful system of checks and balances. Which preparations you use depends on where your skin stands in the dry-to-oily gamut and the acid-alkaline (pH) balance.

Once your skin has been analyzed by a Laszlo-trained expert, it's classified into one of 7 types. You then make a hefty, but never-to-be-regretted, investment in the correct Laszlo preparations for your skin type—6, perhaps 8 preparations in all depending on your skin (dryer, fewer; oilier, more). How and when to use them is set forth in crystal-clear directions called "rituals."

How long does the typical Laszlo ritual—including splashing and rinsing—take? Not long, say the Laszlo-ites. "It's a routine," said one. "You get hooked on it, and you do it." She does it—and looks great.

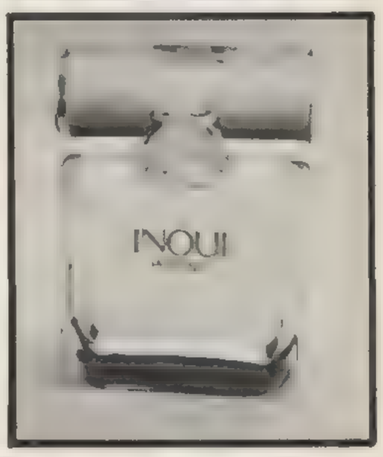


THEO

Chris Royer, left—*a top model—keeps going, and looking great, with healthy foods; posture and breathing exercises; the Erno Laszlo skin-care program. Timing her Laszlo "ritual" with a wristwatch,* right, *Chris finds it takes "ten minutes, start to finish."*

INOUI—NEW SPLASH FROM JAPAN





ISHIMURO

What could be more unexpected—or enchanting—than a new perfume from Japan, inspired by a great school of French painting, which was itself inspired by Japanese art? Not wishing to seem inscrutable, we'll explain: Inoui—Shiseido's fresh, delicious new fragrance—has a French name (meaning "unexpected, surprising"), and a French genesis—the bright, sunlight-and-flower-filled canvases of the Impressionists. And the Impressionist masters, of course—from Degas to Toulouse-Lautrec—were strongly influenced by Japanese prints, and the "Great Wave" of Japanese art that swept across Europe in the 1850's and '60's. . . .

So much for art history. Inoui may make perfume history. Shiseido thinks of it as an "international fragrance," and it's easy to see why; it's a perfume than can play its part anywhere—a bright, color-splashed palette of scents that paint different pictures, of cool, mossy-green woods or flowery gardens. On first splash, the effect is fresh, brilliant; then come the warm and sensuous undertones, laden with jasmine and roses. . . . The way it's presented (see above) is a small triumph of Japanese art in itself—a boldly-contoured bottle, a gilt-rimmed box that looks like dark-red Japanese cherry bark.

"YOU GET HOOKED ON THE ROUTINE, AND YOU DO IT"

The Laszlo image has always been one of glamour, urbanity, sophistication—and small wonder, when you consider that Laszlo devotees have for years included such beautiful and/or famous women as Greta Garbo, Jackie Onassis, Audrey Hepburn, Mrs. David K. E. Bruce, Baroness Cecile de Rothschild, et al. The glamorous image persists—but a whole new thing is happening, too. The Laszlo watchwords—simplicity, pure ingredients, soap-and-water cleanliness—appeal strongly to young women, including teenagers, and they're joining the Laszlo ranks in hundreds. Now, surveys show that one-third of the Laszlo-ites are young women with jobs. . . . Among the newer ones are tennis champs Chris Evert and Billie Jean King, TV star Cher, top model Chris Royer—shown, *above*.

What about regional distribution? Laszlo preparations fall like manna in the desert everywhere. But the greatest number of Laszlo fans in any city, per capita of population, is in high-and-dry Denver.

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Compare 'tar' numbers. You'll see that 2 mg. is the lowest of all cigarettes, king-size or longer.

Lowest in 'tar' and nicotine, pleasing flavor, easy draw. If this is what you've been looking for, discover Now for yourself. Now.



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(King-size or longer.)

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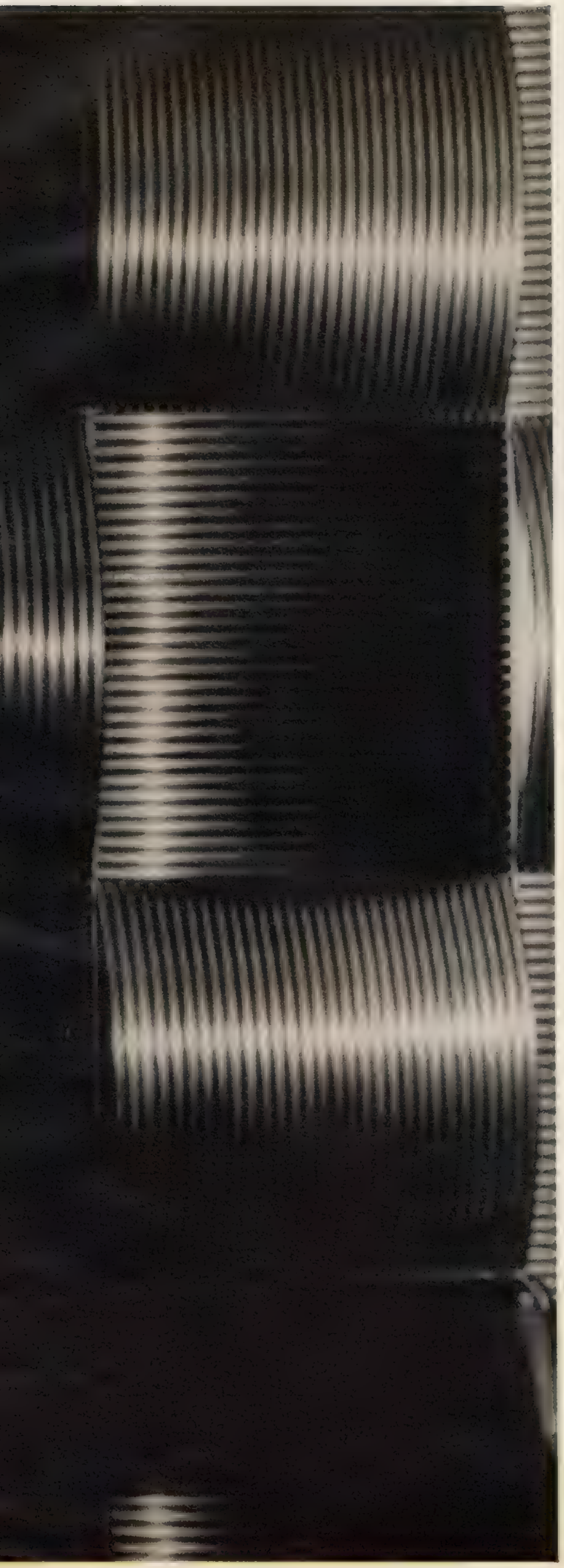
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Vogue Special

By Alexis Bespaloff

California wine today: how to buy the fine, sought-after bottles

Not long ago, I arranged a blind tasting of fifteen California Cabernet Sauvignon wines and an equal number of fine Bordeaux, including first growths, all from the 1970 and 1971 vintages. Several interested wine professionals participated in this two-day session; and, when we compared our notes, we found that the top eight wines included four from California.

It's no surprise to those who have been following the progress of California wines that their best wines, and especially those made from the Cabernet Sauvignon grape, are very good indeed. The great Bordeaux estates, created in the eighteenth century, were classified as long ago as 1855; but many of the California wineries ranked so highly today did not even exist fifteen years ago, and some produced their first wines only in the last five years. Robert Mondavi, for example, produced his first Cabernet Sauvignon in 1966, Freemark Abbey in 1967, Sterling and Chappellet in 1969, and Clos du Val in 1972.

In 1965, there were only two-thousand acres of Cabernet Sauvignon in California; today there are more than twenty-four thousand, which is almost as much as in all of Bordeaux. What's more, thousands of acres have yet to produce their first crop, which suggests that California's best wines have yet to be made.

Although wine drinkers may now take the variety of California Cabernet for granted, as recently as in the late 1950's many wineries found it easier to sell their Cabernet Sauvignon wines as "Claret" than by their varietal name. Just as the great wine châteaux of the Médoc prospered only when, in the nineteenth century, an affluent middle class was prepared to pay a higher price for wines that were of better quality, so the increased plantings of the low-yielding Cabernet Sauvignon became possible only as American consumers recognized that fine wines could be made from this grape and were prepared to pay a premium for the best of them. This also permitted the creation of small wineries that could concentrate on just a few fine wines.

Although there are now more than eighty wineries marketing Cabernet Sauvignon, at prices from $1.69 to $15, the focus of attention has been on those wineries producing limited quantities, often at prices that astonish inexperienced consumers. The main problem for the consumer, however, is not price but quantity. Vineyards such as Mouton-Rothschild, Léoville-Lascases, Lascombes, Latour, and Margaux are capable of producing fifteen- to thirty-five thousand cases of wine a year. By comparison, there were only six-thousand cases made of Beaulieu Vineyard Georges de Latour Private Reserve 1970; five thousand of Chappellet 1971; eight hundred of Ridge 1971; and five hundred of Freemark Abbey Cabernet Bosché 1970. It's not difficult to find 1959, 1962, and 1967 Bordeaux; but a 1968 California Cabernet is already a collector's item, some 1970's and 1971's are now displayed in locked cases, and many stores limit their customers to one bottle each of certain of these wines.

Just as connoisseurs of Bordeaux compare the qualities of the various châteaux, so the different styles of Cabernet produced by each California winery provide an endless source of discussion involving the amount of Cabernet in the wine, the amount and kind of wood aging, and the effect of the vintage. Although a wine labeled Cabernet Sauvignon must contain at least 51 percent of that grape, the other 49 percent are at the discretion of the producer. Less expensive Cabernets are often blended with cheaper grapes, but even at this level opinions vary. One winemaker will use Zinfandel, which has a distinct taste of its own; another prefers Carignane, whose neutral taste will not mask the Cabernet style; a third will use Petite Sirah to add color and body to his Cabernet.

Of course, many top wineries pride themselves on using 100 percent of the grape. As it happens, many Bordeaux châteaux also use a proportion of the Merlot grape, which contributes soft-

(Continued on page 80)

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CONTINUED FROM PAGE 76

ness and roundness to the more austere qualities of the Cabernet. (In fact, there is twice as much Merlot in Bordeaux as there is Cabernet.) California winemakers have begun to experiment with Merlot, and one result of their interest is that Merlot acreage has jumped, in five years, from three-hundred acres to four thousand. Many winemakers now use some Merlot; and Beaulieu Vineyard, which always has made a 100 percent Cabernet, has just introduced a new wine, Beau Tour, which contains 20 percent Merlot. Simi produced two lots of 1972 Cabernet—the rich and supple Lot Number 2 contained 40 percent Merlot. Other winemakers, such as Robert Mondavi and Paul Draper at Ridge, insist on using only Cabernet to produce what they consider a more classic wine.

Wood is just as controversial a factor in the style of California Cabernets. For years most winemakers aged their red wines in large redwood casks, which softened the wine but added little to its taste. Others, notably André Tchelistcheff and later Robert Mondavi, realized that California Cabernets lacked the complexity and depth of flavor of fine red Bordeaux and therefore began to age their wines in small oak barrels similar to those traditionally used in Bordeaux. Mondavi went so far as to experiment with barrels made from Nevers, Limousin, Yugoslavian, and American oak to discover which one might provide his wines with the most finesse and style. Some winemakers use new oak, which contributes a strong taste of its own; others feel new oak hides the taste of the wine itself and therefore prefer used oak; and some, like Parducci have tried making Cabernet Sauvignon which is not aged in wood at all.

The third element that affects the quality of individual wines is the vintage. There's no question that the exact quality and style of California's best wines differ from one year to another. In Europe's best regions, the main problem is that the grapes do not fully ripen every year. In California, the grapes almost always ripen; but, since no two summers are alike, the exact character of each vintage varies.

Among recent vintages in Napa—and that is where most of the top Cabernets are coming from right now—1970 and 1974 are the biggest recent years. The 1971's are light, with some notable exceptions; the 1972's were affected by rain during the harvest, so that perhaps only a third of the wines are successful; and the 1973's are generally good, though not as full as the classic 1970's.

Admittedly, it's difficult enough for the interested consumer to recall the best years for Bordeaux and to remember that they differ from vintages in Burgundy, without also having to learn the best years for California Cabernet. Fortunately, the California enthusiast soon realizes it's individual bottles that really count, since the winemaker seems to be even more important to the success of a vintage in California than in Bordeaux. For example, Freemark Abbey prefers its 1969 to its 1970, as does Chappellet; Parducci ranks his 1971 above his 1970; and both Chappellet and Clos du Val prefer their 1972 to the 1973.

Where does the wine drinker begin his search for California Cabernet? There are the well-made and dependable Cabernets at $3.50 to $5 produced by Beringer, The Christian Brothers Inglenook, Charles Krug, Louis M. Martini, Pedroncelli, and Sebastiana. Parducci 1971, Simi 1972, Sonoma Vineyard 1973, and Beaulieu Vineyard 1973 are wines with somewhat more character and intensity. Of the wines in limited production, however—those that display the quality and power that California is capable of producing—one must look for such $8 to $12 wines as the exceptionally rich Beaulieu Vineyard Georges de Latour Private Reserve 1970; the elegant, intense Chappellet 1971; the rich, tannic, and overpowering 1970 and 1971 Mayacamas; the rich, full-flavored Ridge 1971; the stylish and elegant Freemark Abbey Cabernet Bosché 1970; and the rich and tannic Heitz Martha's Vineyard 1970. (John Bosché and Martha May are two Californians from whose vineyards Freemark Abbey and Heitz make individualized lots of Cabernet Sauvignon.)

It seems to me irrelevant to point out that one can buy lesser Bordeaux châteaux for $3, or classified châteaux on sale for $5 to $8. The California wines are different, exceptional in their own right, and worth the attention of any serious wine drinker. What we don't yet know is how well these wines will age; but those of us who are putting aside the best bottles today can anticipate evaluating mature wines in the years to come. ▽



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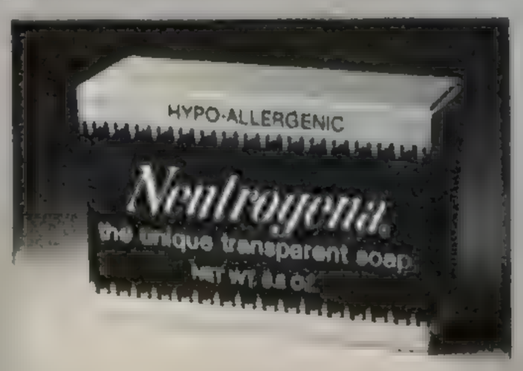
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Virgina Thoren Rice

By Evan Jones

Most prestigious first course ever devised

Affluence may ebb and flow like the tide, but there is among connoisseurs the world over an abiding and seemingly insatiable yearning for the luxury of *foie gras.* What better way is there, they ask, to begin a wedding feast, a Bastille Day celebratory meal, or a Christmas dinner? What more prestigious first course has ever been devised for here or hereafter? "My idea of heaven," the epicurean parson Sydney Smith once wrote, "is eating *foie gras* to the sound of trumpets!"

I had my own first taste of *foie gras*—not *pâté de foie* but pure, fresh, tantalizingly smooth *foie gras naturel*—in a tiny but distinguished restaurant in Paris' rue du Cherche-Midi; and I arrived rather speedily at a conclusion. There are few if any moments at the table more exquisite than the instant of taking the first taste of goose liver that has been freshly cooked. It is, as has been said, "a poem of shadings," a subtle blend of texture and flavor. As is true of few other things in this life, *foie gras* is so much in a class by itself that it is not to be compared.

Foie gras whets one's curiosity as well as other appetites, and the passing years increased my urge to visit its sources. Not long ago that ambition was fulfilled when

"Few foods are more exquisite"

my wife and I found ourselves in Sarlat, a medieval city in the southwest of France that is known as *la capitale du Périgord Noir.* Like ancient Gaul, this undulating landscape of woods and water east of the Bordeaux region is divided into three parts: "Black Périgord," deep-foliaged with oak trees, with heavy soil that nurtures truffles, spreads out between the valley of the Vézère River and that of the Dordogne; limes are grown in "Green Périgord," north of the city of Périgueux; and, in between, limestone shines through the grass to give "White Périgord" its name.

The Dordogne valley is known throughout the world as the country of prehistoric man, as the site of almost as many châteaus as there are along the Loire; and it is also the focus of a region that has beckoned French gastronomes for generations, for Périgord is the breeding ground of black truffles and grey geese. It is distinguished by provincial kitchens that turn out such culinary showpieces as *saumon truffé à la Bergerac* or *poulet au salsifis en croûte.* It is also a place one might expect to find goose

"Not pâté, but tantalizing fresh goose liver"

liver a staple of the local diet. But just as the average Russian does not often gorge himself on caviar, *les périgourdins* save their samplings of pure *foie gras* for the most festive occasions.

The occasion, for many, comes at the beginning of an evening. It does not need the promise of an elaborate meal. Cool and fragrant, a generous slice of *foie gras* may be served on warm toast, to be eaten reverently with a fork. *Les gens bien* who live around Sarlat might accompany the liver with a bottle of their favorite Pécharmant—with money no object, a vintage Château Léoville-Lascases might be more to the point. But the sublime mating is the bringing together of *foie gras* and champagne.

To put it mildly, the epitome of the Périgord cuisine is expensive—and I had often wanted to explore the reasons why. I found some clues in a couple of hours spent with Jack Carrière, a young executive of the long-established Delpeyrat factory in one of Sarlat's back streets. As he led us through rooms carved out of solid rock to give natural coolness, he said, "The biggest problem is to teach people what goose liver really is. . . ."

Jack Carrière is a compact man with a dark full beard that makes him seem a likely model for Toulouse-Lautrec; his English first name had been given him because of his father's admiration for Americans who liberated France; and, perhaps because of this, he spoke the language with the slightest of accents. He told us that many people failed to recognize the difference between the mixtures that are sealed in cans

(Continued on page 91)

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CONTINUED FROM PAGE 86

and called *pâtés de foie* and the untainted *foie gras naturel*. He led us to a table where workers in white coats were grading and trimming an assortment of creamy-white goose livers that had tints of pink and yellow. There are four classifications, but only the top three are considered acceptable by M. Carrière's colleagues.

"For those sold as *foie gras frais*," our host said, choosing words carefully, "we select only livers that have finesse, perfume, character, and, as we say, *onctuosité*. They are flown fresh and skillfully chilled all over the world. Or, macerated in cognac, they are preserved in cans and sometimes in pottery terrines. Those of the third grade are used in such things as purees." More often than not, the canned goose livers are embellished by morsels of Périgord's black truffles slipped into apertures. "We like to think of the mating of truffles and *foie gras naturel* as the perfect marriage," M. Carrière said with a small smile.

Truffled or not, livers are entitled to be labeled *foie gras* only when they are prepared in one piece, neither chopped nor pureed. Whole livers are packed in oval cans or crocks just large enough to hold them in their natural shape. But there are natural divisions that are called lobes and these are separated and packed in smaller containers for the convenience of those of us who can't afford the whole thing. Thus there are cans labeled *bloc de foie d'oie*, containing one whole part of a single liver that is separated naturally and trimmed as a solid rectangle; other shapes are termed *tunnel*, *massif*, or *tombeau*.

Sometimes whole pieces of goose liver form the heart of a loaf *pâté*—a surprising, melting heart that can turn a canapé into food for the gods. One of the oldest recipes, but not necessarily the most elegant, is called *pâté de foie d'oie truffé à l'ancienne* and consists of two firm, thickish slices of pure liver separated by thin rounds of truffles, with other truffle slices embedded in the jellied forcemeat that surrounds the centerpieces of *foie gras*.

M. Carrière told us that his company made sure of its supply of both of these expensive items —truffles and *foie gras*—as he pointed out a large room with locked doors that gave it an impregnable look. "There is our Fort Knox," he said, this time quite seriously. "The stock kept on hand there is worth three hundred thousand million old francs." His expression indicated he knew the baffling figure would startle *anybody*, and he quickly added that Delpeyrat in 1975 would process 250 tons of goose livers, with and without the subterranean fungus.

A few other tons of *foie gras* are annually prepared in home kitchens when French housewives concentrate on cooking ancestral dishes for Christmas celebrations, just as their grandmothers habitually did. And, more and more, Périgord women on farms and in villages are turning out *foie gras* in competition with the factories in towns like Sarlat and Périgueux. "Mass production," a friend who runs a restaurant in Saint-Cyprien told me, "is the *bête noire* of any respectable cuisine." He went on to tell us of a wife of a nearby farmer who produces the *foie d'oie* he serves in the elegant dining room of his Auberge de l'Abbaye.

There isn't much difference in the prices charged by individual preservers and by the large companies. Goose liver is always expensive. Small Périgord *pâtés* cost as much as $12 a pound direct from the producer. And in New York, a whole fresh goose liver, half the size of a football and weighing three to four pounds, demands as much as $70 a pound. But somehow true devotees seem able to blink away such figures. When a fresh *foie gras* reaches the stove of a good cook, it takes on, as an American connoisseur said, "a voluptuousness and a subtlety undreamed of by those who know only the preserved variety." Cooked with just the minimum of seasoning and a little brandy, the liver becomes, to quote this time a Frenchman, "matter at its richest, its most living. . . ."

The essence of Périgord *foie gras* is its own, unaccented flavor, which results when geese are raised on a diet of corn. We saw the closely-sowed fields of corn on all the back roads around Sarlat—in fact, throughout Périgord

(Continued on page 112)

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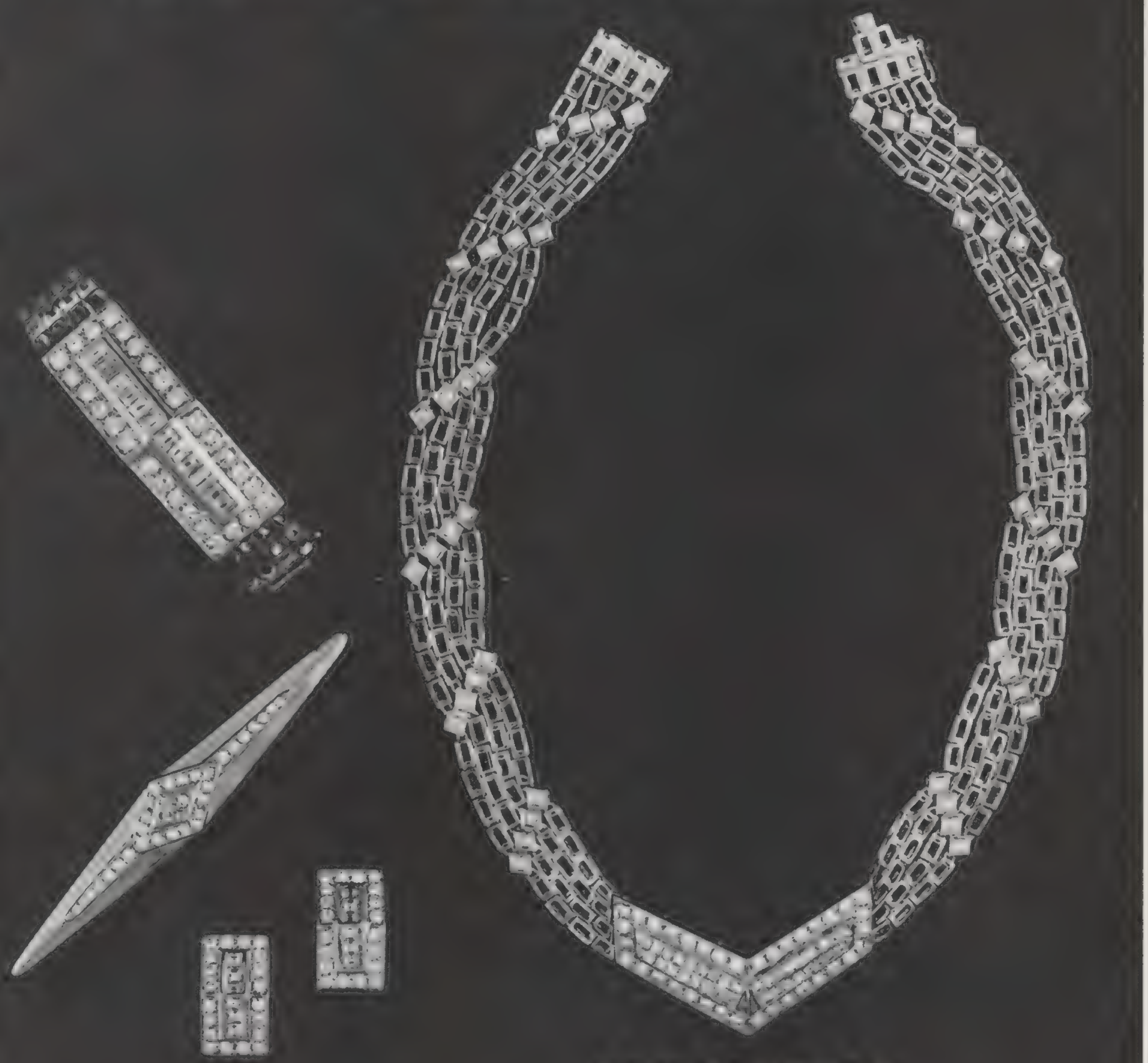
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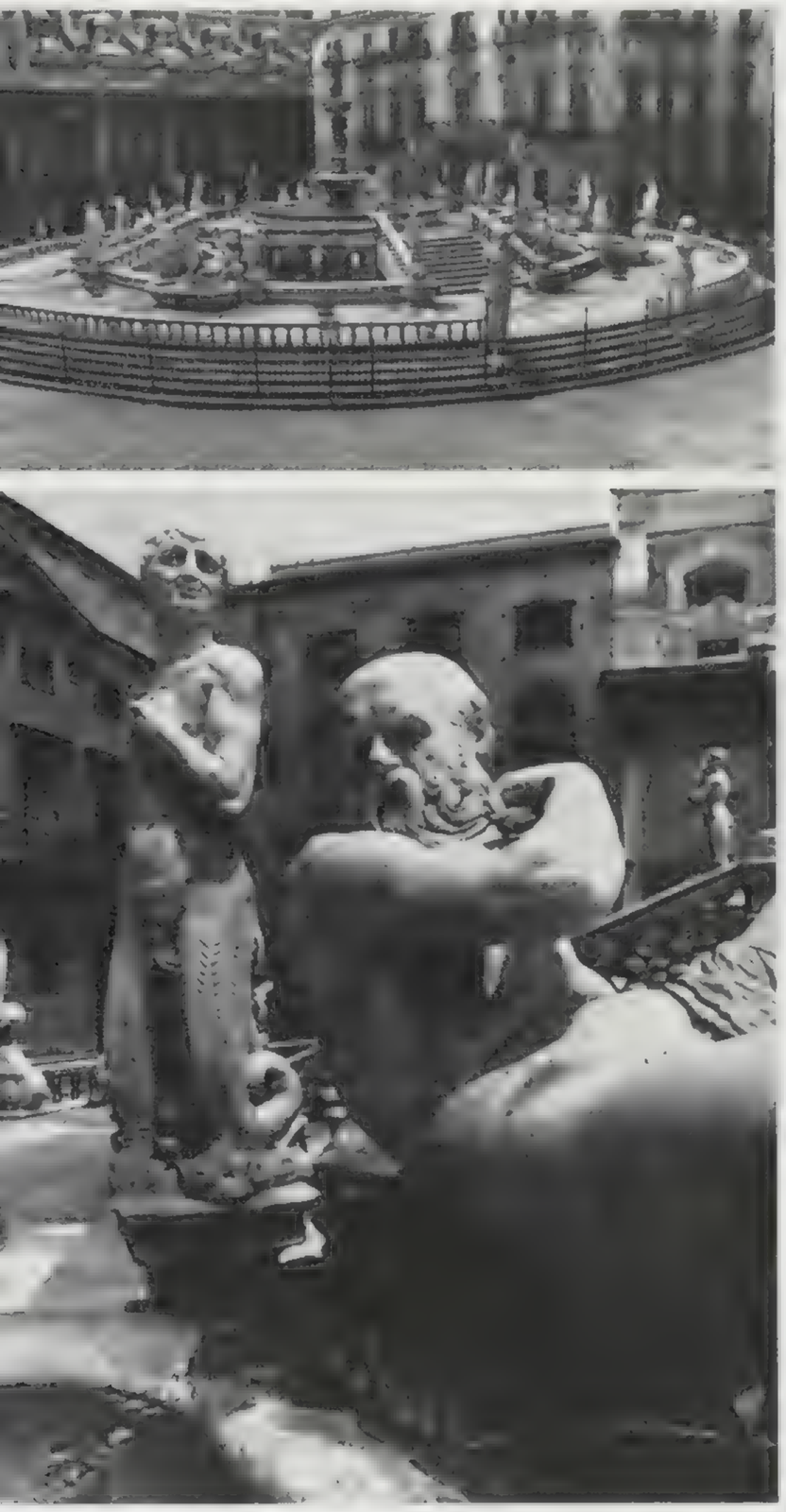


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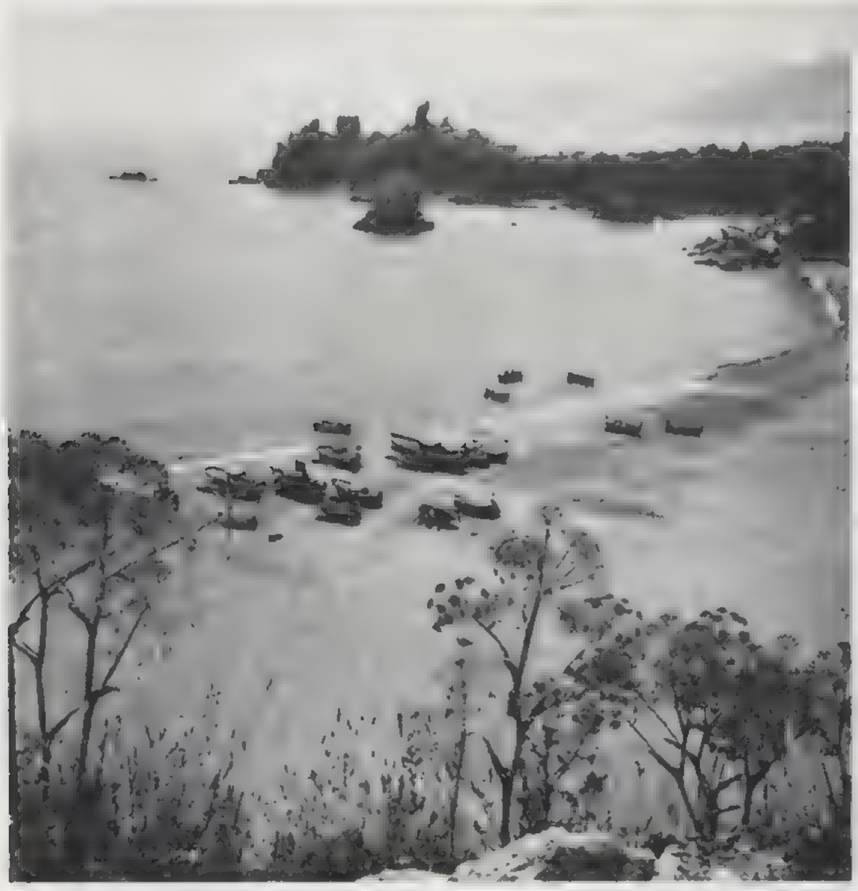
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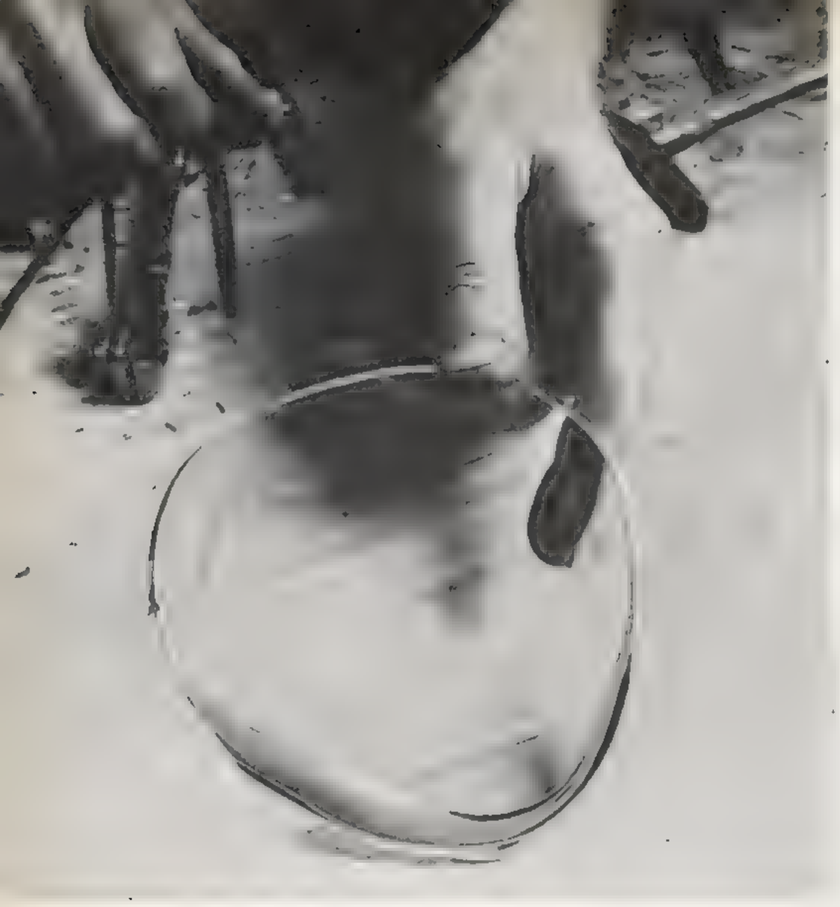
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Vogue Food

CONTINUED FROM PAGE 91

—and one afternoon we drove over the hills toward Saint-Alvère to visit a farmer whose aim in life is to produce the finest, most delicately flavored of goose livers.

On the high ground above the village we followed a narrow dirt road to the farm that has been owned by the Theulet family for more generations than they remember. Only recently have they raised geese in great numbers, and the dedication of the ancestral place to so specialized a branch of agriculture is a serious thing to M. Theulet. As if to prove it, he chided us for arriving a few minutes before the appointed hour for feeding his flock, saying that their mealtime could not be varied even slightly. "*Le gavage,*" he said as he ushered us into his wife's kitchen, "*est très délicat.*"

"In New York a fresh 3-pound goose liver costs $210"

When Mme. Theulet scurried to put her best glasses on the table, her husband poured out the homemade green liqueur that he called *prunelle*; and, with scarcely a pause, he continued his discourse. "When geese are four to six months old," he said, "they are put on a regime; for twenty-one days they are fed precisely at 5:00 A.M., once more at noon, then again at 5:00 P.M.

"We feed them with yellow maize," M. Theulet continued, "which accounts for the color and for the fine flavor that *foie gras* from Périgord has." As a scornful aside, he said that in the Department of Landes, near the Pyrénées, the farmers use fish meal to feed the geese, which, of course, influences the taste of the liver. "My wife cooks the dried maize kernels with goose grease —and a little salt, to aid the digestion," he said. His well-boned face under a black beret lit up and his silver-capped teeth gleamed as he told us what his work meant to him. He said that first of all he loved being with animals; and, secondly, he got great satisfaction because of the care and attention required by geese. And he added, with a flash of pride, that of course it is a means of earning good money. Then his intelligent eyes swung abruptly to the clock on the wall. "Come. It is time."

Outside the kitchen door M. Theulet put on boots and a rubber vest and led us over a bushy path to an ancient outbuilding where the geese were kept, because the isolation protected them from unexpected noise or lights. "It is necessary," M. Theulet said, "that the geese know the person who feeds them and that the same person do the feeding each time. Yes, the *gavage,* the feeding, is very delicate."

There was almost no light inside the goose house, but we could make out about a dozen fenced pens along three interior walls from which came, at the sound of our arrival, the squabble of more than a hundred birds. After cautioning us to be very circumspect, M. Theulet opened one pen, then sat down at a primitive contraption in the central area while ten geese crowded together at his side. Gently, he picked up one of them and guided her gaping beak to his contraption's funnel, through which the parboiled corn was ground and passed into the bird's throat. His hand continually caressed the long neck, and the scene reminded my wife of a big baby in the arms of its parent, willingly accepting the comfort of a nippled bottle. It reminded me, as we drove away, of a passage I had read recently in *Larousse Gastronomique:* "The goose is nothing," the quotation said, "but man has made of it an instrument for the output of a marvellous product, a kind of living hothouse in which grows the supreme fruit of gastronomy."

It was this "supreme fruit," after all, that inspired the composer of *The Barber of Seville*—whose love of music was surpassed only by his joy in cooking —to create the equally celebrated *tournedos Rossini,* which bears his name. He achieved the acme of opulence and style by ornamenting a medallion of beef with truffle bits and a slab of pure *foie gras* tossed in sizzling butter. Livers of geese also inspired, in the name of Prince Albert (who was never known to enter a kitchen), a braised whole filet of tenderloin that is split open and stuffed with seasoned *foie gras,* then lavished with a dark wine sauce and with islands of mushroom caps.

Such dishes, in the view of great chefs, are nothing more nor less than works of art. Such dishes also, it seems to me, make it even understandable that the problem of affluence, or lack thereof, is really beside the point. It may be that dining well is a state of grace and the sound of trumpets not too much to ask. ▽

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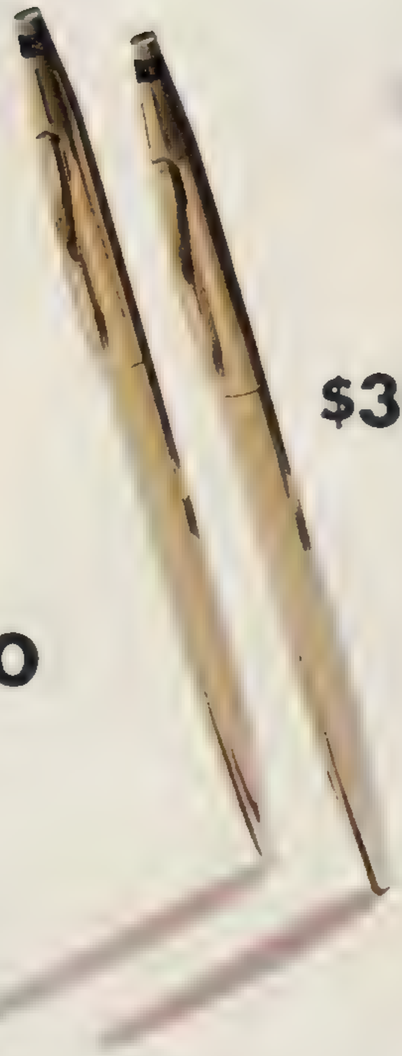
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Vogue Health

By Adelaide Bry

So—you're shy! Everyone is, sometimes. What to do about it...

Have you had an attack of shyness lately? By definition, according to *The Random House Dictionary*, shyness is a "manner which shows discomfort or lack of confidence in association with others."

Abraham H. Maslow, Ph.D., one of the most creative psychologists of our time, once said that "in a shy and insecure person every external influence, every stimulus on the organism is somehow more apt to be interpreted insecurely."

Ponder whether it applies to you. In plain language when the discomfort or lack of confidence arises, you may see a grin as a sneer, forgetfulness on the part of another as dislike of you, and you may turn mild affection into either rejection or indifference.

When you are shy, you distort the truth.

"...women are more apt to be more shy than men and more often"

I venture that almost everyone (including myself) has felt shy at one time or another, so the question becomes not whether you have *ever* experienced shyness, but how often and whether your shyness is crippling.

I would also venture that women are more apt to be more shy than men and more often. Dr. Maslow once commented that women were not *expected* to have the high self-esteem that many men enjoy. Naturally.

Women traditionally were taught by their mothers that shyness was good. To display a "lack of confidence in association with others" was to display a reticent femininity, shyness was often equated with charm, shyness indicated that a woman did not have any of the following so-called "despicable or negative" traits—boldness and/or assertiveness. Most of all, a shy woman did not show her power, honestly and authentically.

Imagine! Shyness in a woman was a major asset, not a weighty liability. Imagine! A woman would feel more comfortable with herself in dis-ease than she could as what she was. But she met the demands of the culture. She behaved in the way she should. What a paradox: a woman living up to cultural expectations and exhibiting shyness exhibited unworthiness and won a badge of success for her behavior.

I was discussing the past, but I suspect that many women even today consider shyness an asset. Since a lot of men still pay homage to shyness (naturally they, too, learned at mother's knee that femininity and shyness were synonymous), they are used to it, and it is no threat. We can all sink relaxedly into a status quo of behavior—breaking out isn't easy.

The old behaviors and the times that perpetuated them die a hard, slow death.

In 1976, shyness in women is as outmoded as the laced-up corset: not rewarding for producing satisfaction in living. Women by the millions are supporting entire households, raising children (sometimes alone), bearing enormous responsibilities; what possible reward is there in shyness?

I have a crazy suspicion, nevertheless, that at the very same time we women are out there more than at any time in human history foraging for ourselves, having left the traditional fire where we sat waiting for the male to bring us our food, that we are still caught up in a belief which tells us that shyness is a valuable behavior. That it works.

We wrestle with what we were once taught was useful instead of dealing with the reality of what makes sense—today.

No one ever said it was easy to change. A woman I know, for twenty years a competent administrative secretary, now in her early forties, was offered a vice presidency in a large corporation, because the company decided it would be "stylish" to have a token woman in top management. She thought it over seriously for several days, flattered by the offer, but feeling the dis-ease that goes with shyness. And she turned the offer down.

The male president paraded

(Continued on page 116)

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CONTINUED FROM PAGE 115

"The world has changed, and to act from the platform of shyness is simply not being adaptable as a human animal"

that story in front of everyone he could find—a perfect example, he said, that women wanted to stay in the background. (The woman had frankly told the president that she would be too shy to speak up at board meetings, that she preferred her behind-the-scenes role.)

"She is out there—on display"

But no wonder. That role had long been ingrained into every pore, how could she instantly take on a new behavior? It would indeed have been miraculous had she been able to reverse gears suddenly and be outspoken and completely comfortable expressing herself. Alas. In our land of instant coffee and TV dinners, we expect instant change internally, and it simply doesn't work as easily. We half expect it, and it simply doesn't happen.

When a woman leaves the sanctuary of her home, she is out there—on display. Meeting new people with ease, feeling relaxed enough to venture unpopular opinions, being authentic as a person, discarding the veneer of a submissive role, not hiding in a shell of expected behavior—these are what a woman must do to combat her well-learned shyness. The world has changed, and to act from the platform of shyness is simply not being adaptable as a human animal.

Remember, the dinosaur became extinct because it did not adapt. Anthropologists have mapped out for us the necessary changing adaptations all animals make . . . for their survival. Successful behavior is that which brings success—in any society.

Actually, women can survive. That is a pretty dramatic either/or resolution of the problem. I cannot say, get rid of your shyness or you won't make it. No, I cannot be as blatantly simplistic as all that. It is more subtle, how *well* you survive.

A woman can still amble through her life shy and submissive and manage to eat and sleep and raise children—and even work if she wants to or has to. This is one dimension of living. Inner growth, however, which is delightfully possible these days because the world out there has actually given us permission to be ourselves, is yours . . . for the taking. Well, it's not all that easy—and it is yours.

"... shyness as a prime method of getting love"

It requires an inward gaze at the behavior in your life which produces your shyness, critical self-observation. Noting the degree of inhibition which shyness enacts upon you. Examining the "theys" in your life whom you allow to send you into your shy feelings and behavior. And most of all, asking yourself whether you attribute more power to other people than they really have, out of your own lack of confidence?

Women, the key is to stop clinging to shyness as a prime method of getting love and success and recognition. Experience from the gut that it is possible to get love and success and recognition without "discomfort or lack of confidence in association with others."

The care and feeding of a small distressed ego that panders for love, that is circumspect, ashamed, dishonest, has to be examined.

Of course, conversely, it is not enough to assert for the sake of assertion, to dominate for the sense of being right. This is merely the other side of shyness, and indeed many women are using that behavior to compensate for their timidity. Not a whit better than shyness.

A self-confident authenticity neither panders to another, nor forces itself upon another, but serenely and quietly exudes I am, I am me. Here I am. Respect me. Because I am. That is the opposite of a dis-ease called shyness, and the option is open to women. . . . and men. ▽

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Vogue

HAIR NOW

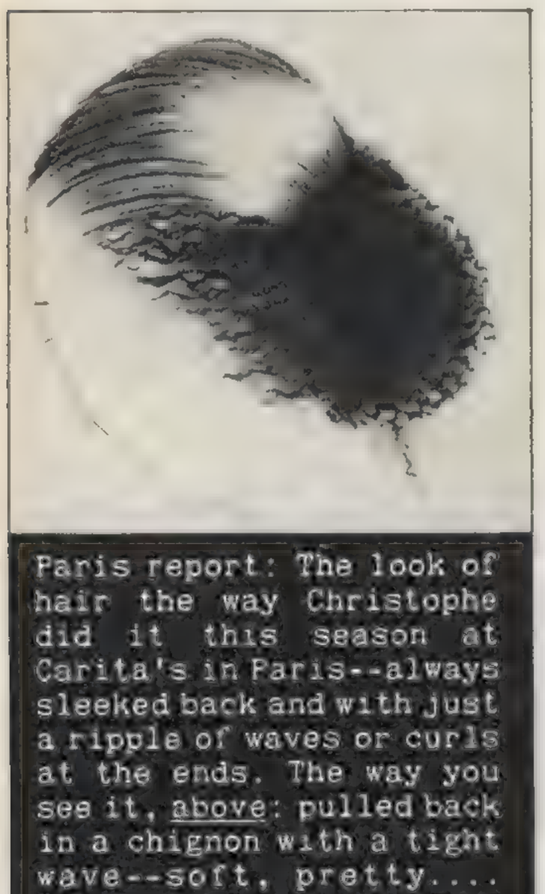
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. . . it's the most exciting hair change in years. It has to do with a new kind of freedom for hair, a new kind of curl—and it's all based on the cut



PENN

Best example of the new look of hair—with spontaneous curls, curls that *move*—you can shake your head, and your hair still looks good. Hair, Marc Pipino; makeup, Sandra of Xavier New York. Van Cleef & Arpels earrings.



Paris report: The look of hair the way Christophe did it this season at Carita's in Paris--always sleeked back and with just a ripple of waves or curls at the ends. The way you see it, above: pulled back in a chignon with a tight wave--soft, pretty.... it's a great way to wear hair at night.



ARTHUR ELGORT

Another version of the kind of hair we're talking about—with soft waves, easy curls. There's nothing rigid about hair anymore. Hair, Christiaan; makeup, Ariella.



REYNOLDS ROLLES

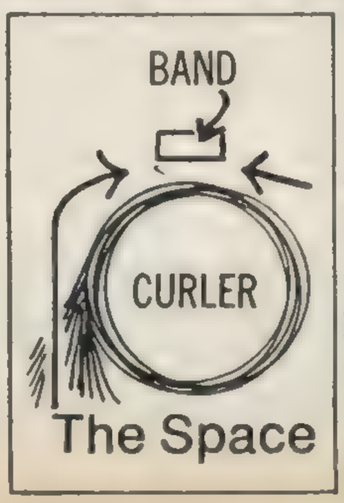
When you need a comb, think about a comb like this, *left,* handmade in India, beautifully painted, with a matching mirror. Yin Yang comb and mirror set, by Sandy Cole for Namasté, $10. Henri Bendel; Bullock's.

HAIRCUTS: THE CHILDREN'S HOUR

If you've ever taken a child for his very first haircut, you know how difficult an experience it can be—for the two of you. The way to make a first experience a good one: tips from June Kresge of the Saks Fifth Avenue salon in Atlanta who trims children's hair starting at twelve months of age. . . . 1. Wash the child's hair at home the night before. . . . 2. Morning appointments—when children are awake and happy—are best. . . . 3. For added security, bring along the child's favorite toy. . . . 4. And be sure a baby has on a clean diaper—a must for comfort. Is there a style for children? According to June Kresge, there is . . . "one that's simple, stays out of the face, and is easy to care for."

PERMS: THE NEW WAVE

If you're thinking about a perm, think about the newest kind: a volumetric perm that helps to give hair a longer-lasting, low-maintenance style, adds body instead of frizz. One of the best kinds: a pH-balanced perm, such as Rilling's Momentum. It is used with rollers and a band grip (at left) that, to prevent hair breakage, doesn't sit on hair. At Gil Ferrer, 21 E. 74 St., N.Y.C.



the works



DICK HOCKMAN

The best salon in Newport Beach, California: Richard Ouellette's, 200 Newport Center Drive (tel.: 714-644-6671) . . . a full-service salon where you can have everything, anything done—there's even a shower. $100—and 8 hours of your time—gets you a sauna, massage, eyebrow shaping, and exercise lesson. The rest of the day, photographed here (clockwise from upper left) on Barbara Carrera: facial, manicure, haircut, pedicure, makeup with lesson.

"My eyes are too small."



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"But they look a lot bigger when I wear Fabergé Eye Makeup," says Newcomer Beth Horton.



If you were 23 and the composer of 100 songs—one of them a radio jingle aired daily, coast-to-coast—would you worry about your eyes being too small?

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Even if you can't tell a sharp from a flat, you score when you wear Fabergé Eye Makeup.



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Vogue
HAIR NOW

CONTINUED FROM PAGE 118

the new freedom of hair happening everywhere

There's a new look—a new freedom—to hair (we started talking about this trend last month). And—the good news—it's happening in salons all over the world (some of the best examples are pictured here). What it takes to have this look: healthy, well-cut hair—and a new attitude. Hair should move and be as easy—as simple—as the hair you see, *above*, cut, then left to air dry by Luis Llongueras of Spain.





"I don't believe in a hairstyle today or one kind of look," says Bruno of Le Salon, N.Y. "I work with the kind of hair you have and cut it so that it works with the shape of your face and dries into place without a brush."



At Lintermans, N.Y., hair cut short *after* it's been dried, with soft curls framing the face.



From Patrick Ales in Paris: casual, short hair, with the new bangs—cut from the crown.

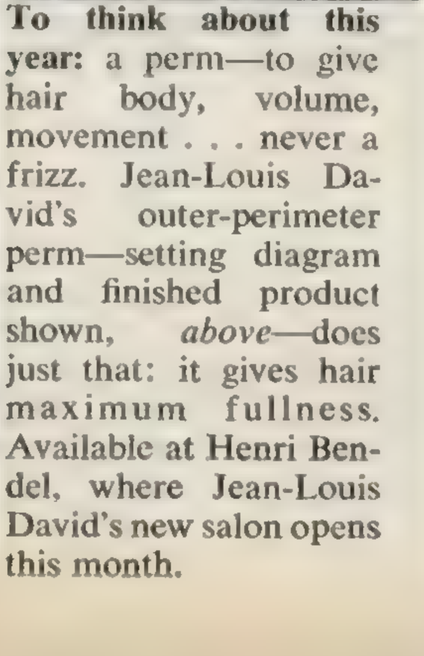


Short hair cut for fullness along the natural-wave lines, from Michael John, London.





Another Paris look: Maniatis' "live cut" . . . short sides, longer in front, back (for volume)—terrific for curly or permed hair.



To think about this year: a perm—to give hair body, volume, movement . . . never a frizz. Jean-Louis David's outer-perimeter perm—setting diagram and finished product shown, *above*—does just that: it gives hair maximum fullness. Available at Henri Bendel, where Jean-Louis David's new salon opens this month.

20-MINUTE STYLING

Report from our West Coast correspondent: stylist Ron McDow, who moonlights by night as flamenco dancer Romondo de Cordova, will wash, dry, and style your hair in 20 minutes flat at Jon Peters Salon, 400 North Rodeo Drive, Beverly Hills. The way he does it: with just a blow dryer and his fingers to ease hair in place.

Newest salon for Black men and women—Seligman & Latz's Soul Scissors (one of their new cuts, below). They cut, style; do facials and makeup, too (110 E. 55th St., N.Y.).





THE WAY TO USE ANY HAIR APPLIANCE—with conditioner or moisture protection. Clairol's Carmen Hairsetter, *above*, has a built-in station for spraying rollers with water or conditioner before putting them in hair.

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Vogue Special

By Marya Mannes

For the sexual woman, there's no retirement age: "The Bar-Fly," a short, short story

Four-thirty: a half-hour to spare between appointments. Not time enough to go home, too wet to wander the streets. So for the first time in her life she went into a bar alone; less conscious of this fact than of the hour. In a bar, *this* early?

But it was snug and tacky, and she sat on a stool at the empty end of the bar and ordered a drink. The bartender was a slender elfin girl; the other customers, thirty or forty years younger than she, all men.

Stuck askew on the mirror over the bar were hand-lettered signs in red and green ink like "Even Dirty Old Men Need Love" and "You are Nobody Until Somebody Loves You" and there was a corkboard full of scribbled notes and cards about places to rent and things to buy.

Plaintive ballads—the voices of girls and boys loving and longing to gentle rock—poured from loudspeakers over the bar mirror, and the woman sipping her Scotch on the rocks felt old stirrings and thoughts of men she had loved.

A disheveled young man with a Brillo beard and bristling bush of hair kept looking at her, and she kept averting her eyes. He thinks I'm a dirty old lush.

Then she looked past him to a beautiful man in his thirties with a bold face and a sensual mouth and a head of strong dark-copper curls. Oh my God, she said, I am well over fifty and I still think of him in bed, I feel his lips.

She ordered a second drink, trying not to look or hear or feel, but the music and the signs and maybe the second Scotch had brought her near to tears.

Do I want it to die? she asked herself; and how can I kill it?

Easy, she answered: when no one touches you anymore. Soon. Soon.

The bar-girl had a Botticelli face and long straight hair, and the women smiled at each other. So much time, said the older one to herself. She has so much time.

Simone de Beauvoir had quoted Raitif de la Bretonne, saying, at sixty-three, "My heart died at the same time as my senses, and if sometimes a tender impulse stirs me, it is as erroneous as that of a savage or a eunuch: it leaves me with a profound feeling of sorrow."

"There are many cases of the libido disappearing entirely in old people," Simone wrote. "Ought they to rejoice in it, as the moralists say? Nothing is less certain. It is a mutilation that brings other mutilations with it: sexuality, vitality and activity are indissolubly linked."

But what if these still exist? the woman despaired. Where is the sign "Even Dirty Old Women Need Love"?

> **"The woman felt old stirrings and thoughts of men she had loved"**

Oh no. De Beauvoir has said it: "Neither history nor literature has left us any worthwhile evidence on the sexuality of old women." Even though she quotes the writer Brantôme in his *Vies des dames galantes* as saying that whereas a man of a certain age is no longer capable of erection, a woman "at no matter what age is endowed with as it were a furnace . . . all fire and fuel within."

Ah, Brantôme—Yes.

I must not cry, she said. But what shall I do with that fire? Whom can it warm?

She signaled the girl and paid her bill as the ugly young man followed her every move.

He probably thinks I'm a touch, the woman thought. But in pants and a jacket and only a fiver in my purse? Why else would he stare?

The beautiful man was holding the bar-girl's hand across the counter as she left.

She held her head high as she strode the cold streets to her next commitment. (I walk like a much younger woman; no aches, no pains.)

But in the mirror in the window of a barbershop she saw her face.

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Vogue Special

By Anne Roiphe

Why do kids follow The Rev. Sun Myung Moon? Are we too "open" now?

Religion, drugs, flashy new systems of psychotherapy promising the moon are grabbing converts and dumping them into their particular bags right and left. Perhaps the tremendous attraction we are seeing in young people toward totalitarian systems of one kind or another, religious or political, reflects the profound difficulties of sustaining oneself in an open, rational society where the self is asked to relate well to others and at the same time to develop its own characteristics and style.

Religious movements like those of the Jesus freaks, the Zen people, the Maharaj Ji people promise—in return for abandoning the idiosyncracies of thought, self-control, decisions, etc.—a real enfolding in a circle of others, an end to emptiness. These religious movements are extreme and are attracting our most extremely damaged youth—the drug addicts, the psychotics, the borderline cases: the large, sad army of boys and girls who felt they never belonged anywhere and would never be able to make it in our open competitive society.

These young people have given up their individualities to find control and direction and life-giving sustenance through some outside group. However extreme their difficulties may be, the numbers reflect badly on the rest of society, and they express more openly a need echoed in all of us to join, belong, give up the burden of our own feverish, twisting and turning minds.

The religious and political movements make heavy demands on their members. It is through the dynamics of these demands that the member is gratified by a sense of belonging, being needed, being one among many and is spared the alienation and emptiness that so plagued him or her before rebirth or redemption.

We are all familiar with a frightening sense of aloneness, emptiness, loss of connection to people and events. We know it personally, we know it psychologically and philosophically. As with some other stubborn demons, insight and knowledge do not forever banish or control these plaguing states of mind or mood, moments in which a crack has been made in our daily structures and the universe with all its distance slips in, overwhelms us, reminds us of our deaths, robs us of our single significances, and leaves us paralyzed under a sense of vacancy that merely echoes the vacancy of the skies.

In small children, infants and toddlers, we speak of separation anxiety, of the struggle to be an individual, to be apart from the mothering figure; and there are moments in that developmental struggle when it seems natural for the child in our society to experience a loss so deep he feels himself empty, disconnected, purposeless, and helpless.

Most little children, just like the rest of us, learn that these unpleasant feelings come and go. But, of course, for many, the mother is either depressed or unavailable or the environment is so chaotic and disturbing that seemingly irreparable psychic damage occurs, and the child is unable to connect to the loved object and is forever orbiting within the confines of his or her own mind.

These kinds of disturbances, which the psychiatric profession sees with increasing frequency, are, of course, personal and private tragedies, spreading patterns of failure from generation to generation. But they also reflect a social failure—why are so many of us fragmented and apart from one another?

"Extreme religions attract damaged youth"

For adults, professionals speak of "anxiety states" or "depersonalized feelings," and there are a variety of colloquial expressions to describe certain aspects of these awesome feelings—such as feeling "blue," feeling "down," being "spaced out," being restless or "bored to tears"—feelings that really signal the incapacity of the person to reach out to another and truly connect. Some adults are overcome more often than others, and some are frequently so overcome that they

(Continued on page 136)

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CONTINUED FROM PAGE 134

no longer are able to maintain the structures that support them and connect them to others; some of these adults are our suicides.

I grew up at a moment after the war when everyone was talking Existentialism; it was in the air the way famine and ecology are today. I certainly am not clear on all the arguments of philosophers then and now, but several images made their way permanently into my view of things. The first of these was Albert Camus's retelling of the myth of Sisyphus, who was forever carrying the stone up to the top of the mountain, only to have it roll down again. There was no reward, no end, no progress, no sense in the activity, and yet it was repeated over and over: of course, an exact analogy to the human condition.

If one removed the possibility of God and Heaven, of devil and hell, and of Nirvana and the oooms that eventually obliterate the self into world matter, if one turned away from the religious view of things and from a sense of social progress—all that was left was Sisyphus, sweating, short of breath, his hands shaking, and his legs trembling from the effort of making his way once more up the mountain.

"Why are we so apart from one another?"

Back in the 1950's, I found the heroism of Sisyphus, the heroism of us all, quite beautiful, admirable. I thought it would be enough not to have illusions, not to believe that the next revolution would bring us closer to Utopia, or that the second, third, or fourth coming would bring us closer to God. I thought it would be enough to remember Sisyphus and simply to be proud of the human experience.

Twenty years of living have gone by since I came to those conclusions; and, while I have not changed my intellectual position, nor turned to Jesus or Zen or drugs or ideologies of any sort —a rational habit is very hard to shake—I have found it much more difficult than I had realized to have such a small defense between me and the emptiness that overcomes us when we feel disconnected and too alone.

Sartre's books are filled with characters literally nauseated by the effort to make moral sense of life. They are overcome by strange boredoms, psychotic episodes; and they spin through barren, loveless landscapes, redeemed only by an ultimate acceptance of the emptiness of life. I used to find these characters moving and heroic; but if you watch the fire blazing, you enjoy it much more than when you begin to burn yourself.

Living, having children, loves won and lost, connections made and broken have made it often painful for me to live without the fine illusions of other centuries, like God and church, king and country, family and manifest destiny. Often I see what Sartre saw, what Camus saw, and I feel the emptiness coming like a mounting flood washing away my daily interests, blocking my concerns for others, leaving me isolated in a sea without fish or plant, no shore, no sky, no up or down.

I do believe that what I see when swimming in that water is not a distortion. It is philosophically true—but an order of truth that is useless, damaging for people. Just as the light at the edge of an eclipse of the sun can pulverize the eye's cornea, so Existential truths at their barest, most brutal, are too much for human life.

I also noticed that moments of Existential brooding did not occur at random, like salt and pepper in the soup of my consciousness, but rather at distinct times when I was overcome with actual helplessness, actual illness, terrible fury, shame, fear. A sense of the inner emptiness, of outer emptiness, as unpleasant at it is, is also a form of defense against the overwhelming feelings that fragment even the most wholesome of us on bad days.

Beyond that, I noticed that this emptiness was visited on me only at moments of disconnection to others. Never have I thought of meaninglessness in bed with someone I love; the fierceness of the physical and emotional connection is an eternity's worth of meaning.

When my children have colds, when I'm working with friends on a school book fair, when I'm raising money for a political candidate or am on a peace march, I feel only the richness, variety, and color of living. I am connected; but those moments are just part of my experience. A sense of emptiness will continue to intrude at times when I have failed to cement myself emotionally into the fabric of my day. Why and when these failures occur are interesting questions.

I have another secondary line of defense. Since I am a writer,

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CONTINUED FROM PAGE 136

all experiences are potentially useful, can be turned into words; even the experience of inner bankruptcy has its potential as subject matter. With that point of view, one's words or the planning of words, the building of images and sentences, serve as a rope on which one can swing back to the living and reforge basic connections. Even Sartre, Camus, Beckett, those who could explore longest their own and the universal emptiness, saved themselves by writing. The instant you begin to put an experience into words, you do it for someone else—and so you become reconnected. The sense of aloneness disappears, recedes with the mounting of paragraphs and the piling of pages.

People often say to me, "How lucky you are to be a writer. . . .

"Watching fire is more fun than being burned"

I wish I could write." I try to explain that being a writer is like taking antibiotics for an acute ear infection. It's fine to take the antibiotic, but it would be best of all not to have the ear infection. It would be better not to need the rope to connect oneself into the human experience. It would be best to live with more harmony and less self-consciousness.

If one believes, as most of us do, that the moral universe, the religious universe, and the endless variety of social customs and social systems are constructed by human imagination to give meaning, order, and sense to the crisis points, pleasures, and dangers of life, then, certainly, when visions of emptiness and alienation plague large numbers of people, the man-made social structures are failing. These structures are like an inadequate tent protecting a wedding party from the bad weather; large rents are appearing through which too many of us are suffering the weather.

We have come in the past years to question our assumptions that the earth could yield enough fuel for infinite technological growth. We are learning about ecology of nature, of balance, of containment, of the edges, borders beyond which man's ambitions cannot go without destroying the entire species if not the globe itself. It seems there also may be an ecology of individuality.

I never thought until recently to question that Western goal, individuality, as a desired social good, the inalienable right of each citizen. The purpose of education, the hope for one's children, is that they should find themselves, be individuals. Freedom to develop your individuality was what I always thought was the main purpose of a good society—the right of individuals to choose whom they will love and mate with, to choose where they will live, what work they will do.

Freedom to question and create is the way to form individualistic people; and I always felt that was the hope of the world—good, strong, individual, original, distinct people. But it now occurs to me that perhaps there is an ecology of individuality, of human possibility, as well as an ecology of nature. Perhaps when one develops individuality too far, the same kind of destructive imbalances occur within the personality that occur within nature when one resource is built up at the expense of another. There are very heavy prices paid for the pleasures of individuality. The glorious flower of self-development has a poisonous underside; the individual staggers under the burden of carrying himself. Alone, separated too far from others, he is set adrift in the void.

The very concept of individuality, this chatter about personality and such, is a result of the technology, the wonders of the Industrial Revolution and its aftermath. Technology has brought us such a variety of choice, has broken the extended family, loosened the controls of once monolithic, isolated social units, and has, in Western society at least, made promises (sometimes false promises) that anyone may become anything he or she likes. Without worrying too much about how realistic that promise is, it nevertheless gives to each of us choice and a burden of responsibility for our destiny.

I am now beginning to wonder if the richness of the feast does not indeed make dizzy, nauseate, frighten, and overwhelm many of the guests. *Heresy!* Part of me asks: Am I really longing for conformity, fascism, order, external control, primitive answers for complex questions; can I really want the return of old-fashioned religion, puritan morality, or any of the dozens of other social systems that regulate the individual's life and minimize his or her own need to think, question, choose, and separate from others?

Repression is certainly hideous; we all are repelled by governments hauling writers to jail,

(Continued on page 150)



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CONTINUED FROM PAGE 147

demanding pass cards for travel, etc. But freedom in excess seems to create its own kind of hideousness (lack of direction may be as destructive as too much).

The question of arranged marriages as opposed to the concept of romantic love comes to mind. It is difficult to believe that as many married people in tribal or village situations where marriage has been dictated are as acutely uncomfortable in their personal and sex lives as those in the typical American marriage, one out of three of which dissolves and surely another one and one-half continue in uneasy disharmony.

I suspect a married couple of ten years or so with several children will be no less fond of each other in an arranged marriage than in a marriage of free choice. The difference has to do with the degree of individual development; in simpler, less free societies it seems likely that the differences between people are less marked and less developed. This is both their misfortune and their salvation.

As I look around at the mental-health movements, fueled by the millions of troubled people who seek professional guidance of one sort or another, as I look at the divorce figures, the alcoholic drain, the drug statistics, it seems not unreasonable to conclude that while each individual patient, alcoholic, addict, etc., is responsible for his own life's difficulties, the social system, rather than serving as a warm multicolored quilt protecting the naked body, has become a spider's web in which many of us, like helpless insects, are trapped, numbed, and eaten.

We know so much about the incredible complexity of the human mind and body now. We know that the baby learns to differentiate itself from the mother and that with that knowledge comes a fear of abandonment and aloneness. Out of the struggle with that fear comes a rudimentary sense of self and a sense of death.

What we don't know is how far we can push that self, how much we can develop that self. Is there a point when the child or adult has gone as far as he can go before he loses his connection to others and so loses everything? The difficulty of balancing all the internal struggles, the often contradictory or dangerous feelings, is compounded by such a large hunger for identity and self that guidelines from others can be ignored or rejected.

In Freud's view, one could see civilization as the creator of too many restraints, the potential destroyer of the pleasure of being human, of having a good life. Now it seems that civilization makes ever more complicated demands of us. Not only should we control some of our impulses some of the time, but we should be individuals, happy and fulfilled at the very same moment. This pressure to be happy, to be a developed and distinct self, has resulted in discontents other than those Freud observed, but discontents nevertheless. The problem, however, is the same: the basic tension between our biological realities and the social system in which we develop.

As I was puzzling over all this, I invented a fable. It is a fable that takes place on Nantucket in the nineteenth century when the great ships of that small island went on trips of four to five years' duration, chasing the whales whose precious oil illuminated all the homes of new America.

Into one red brick Nantucket house on Main Street a whaling captain brought his young bride. She was very proud of her fine new home; and in time she bore the captain a son.

"There are heavy prices to be paid for individuality"

At the moment of the birth, the captain was at sea somewhere near the Sandwich Islands. By the time he returned, wealthier by far, his little boy was walking about, staring at the world with strange, sad eyes that seemed to reflect dark thoughts. The child was slow in talking and waved his hands strangely before his face. He wasn't the first odd child in Nantucket or the last.

Immediately the woman of the house became pregnant again, and this time the husband stayed with her through the nine months to term. They were walking out of town on a far beach on a cold November morning when the wife suddenly went into labor and screamed with pain.

The couple were alone, too far to return, so the captain brought his bride to shelter behind a dune and held her hand till the final stage of birth, when, overcoming his fear of blood and tissue and woman's parts, he reached his hand down to help the birth and pulled from her vagina a wooden handle. He looked and saw a small, exquisite violin, its strings taut, its wood shining, a perfect

treasure.

In their surprise and wonder, the parents fell silent. They returned to their house, told friends of the loss of the baby; and, after a few days, the father gave the violin to his strange son to hold. Immediately the child played. The music was extraordinary and beautiful beyond imagining. The mother and father were proud; the neighbors were amazed. The child was admired by everyone, and he talked and laughed for the first time. The captain went back to sea. His boat was large and rolled about in the water like a clumsy cow.

The woman lay awake at night, missing her husband's warmth, missing the baby her body had promised her, listening to the wonderful music played by her remarkable son who practiced in his room long hours of the day and night.

As the seasons passed, the woman's graceful ways grew tighter and tighter. One night, when her son was asleep; she stole into his room and picked up the precious violin and took it into the garden. She threw it against the stones that bordered the roses. She smashed it until there was nothing left of it but splinters ground into the grass. When her son discovered his loss, he became silent again and waved his hands aimlessly before his eyes.

Now I am not quite sure what my fable is all about. I suppose, however, that the woman was given a violin—that is, art, culture, civilization—when she really wanted the warm, soft, sucking feel of a baby beside her. It isn't culture we need, it isn't commerce or ships filled with whale oil, it's plain human affection and relationship. We have to resolve our damaged love ties to one another or else civilization with its music and art will be destroyed.

The rational, sophisticated society does not tell the individual what to do, what to believe, whom to love, how to survive emotionally or economically. It assumes that each newborn baby lying in his bunting in a hospital crib is about to make a unique journey of discovery. For many of us, the trip can be just too arduous and filled with dangers.

I have noticed that although I live in the large city of New York and have available to me all its variety of neighborhoods and fine resources, I have drawn certain kinds of invisible lines that I travel over and over again. I walk to local stores, I have a route to the children's schools. I have well-used shopping places and a favorite familiar bench in the park. I have psychologically made New York a small town. I travel downtown or uptown always with a sense of adventure or change. Lunch with a publisher midtown, a visit to the West Village to buy earrings for a teenage daughter —these are voyages.

"Freedom can create its own hideousness"

This patterning of my environment is a self-imposed limit in order to serve my needs for enclosure. Naturally, most adults don't share this need in the same way; but I suspect each of us finds ways of handling the openness of our life, the constant choices.

But the demand problem is difficult. I don't always know what is wanted of me. I want to give myself to one larger thing or another, but rational individualistic people do not last long in movements. Feminism, religion, politics: they all sooner or later make demands that are hard to fulfill once one's rational fires are ignited; and I am left with varieties of emptiness and vacancy that I must struggle to remove again.

The struggle against disconnection and emptiness cannot involve a return to a primitive society, though I have a kind of nostalgia for such a return. We can't become barbarously authoritarian or simplistic any more than we can ban the factory or the automobile or remove the Bolsheviks or invite the Black September movement to settle in New Mexico. But there must be some way to temper our values so that group life, societal life, is not a booby-trapped obstacle course and that we can find beliefs to join us comfortably to each other. In fact we need illusions, causes, a sense of progress, higher good, order, and all those things that I used to think were dispensable.

As a writer, I have to question whether I would be willing to stop writing books, exploring the landscape of my entrails, marking and tracking my conscious and unconscious experiences. Could I write instead state celebrations, could I work with five other writers on a book of culturally shared myths? Yes, I could; yes, I think I would; yes, I hope I would, because that way lies personal and social salvation. I suppose I must admit that I'm very relieved that no one is ever really going to ask me to make such a choice. ▽



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FROM NOVEMBER 1–NOVEMBER 30



Billie Jean King was born on the last day of Scorpio, November 22, 1943. Now, good aspects in her natal chart promise success and stability for her future life. Most positive are Venus and Neptune in Libra, a conjunction that gives her great charm and attraction. At present, certain matters look rather difficult; and she has to cope with some problems that only later will find a definite solution. Patience and a lack of impulsiveness are important.

Aries MARCH 21–APRIL 20

With an excellent Venus aspect, the first part of November promises a delightful time for your sentimental life. This period is rather calm, but the second fortnight offers you some interesting possibilities. With good Mercury and Mars aspects, you can accomplish much. Successful days for business are the 22nd–23rd and 26th–27th. Splendid Venus-Moon aspects guide love affairs on the 3rd–5th, 8th–10th, and 13th–15th. Later on, a new acquaintance could cause you trouble. Avoid dubious friends and don't jump at enticing proposals. Keep your eyes open on the 11th–12th and 24th–25th. **My advice:** Conserve resources, and don't undertake business speculation.

Taurus APRIL 21–MAY 20

Contradictory influences rule: Mars pushes you to action, while Saturn hampers your initiative. You may have lost a good opportunity some time ago, but new possibilities arise after the 20th. Don't be stubborn; accept certain conditions. Only with zeal and diligence can you better your position. Great relief comes through your emotional life; Venus will be at her best from the 15th. With good Moon aspects on the 16th–17th and 24th–25th, you will have a lovely time. Positive aspects also prevail on the 1st–2nd and 11th–12th. **My advice:** On the 13th–15th and 26th–27th, you must check tension and impulsiveness on your part.

Gemini MAY 21–JUNE 21

Satisfying progress marks the month. Until the 20th, November is relatively calm and without notable events; then small obstacles arise. Avoid exaggerations and brusque reactions. You may have to deal with difficult people who don't share your opinions. Be tolerant on the 1st–2nd, 16th–17th, and 28th–30th, when bad Moon aspects could get on your nerves. Good possibilities on the 3rd–5th and 13th–15th should not be overlooked. Your emotional life is not very clear; perhaps you have too many irons in the fire and are making a person jealous. Love's favorable days are the 18th–19th and 26th–27th. **My advice:** Do not overreach yourself; and refuse any risks, especially during the month's last ten days.

Cancer JUNE 22–JULY 22

Now is a very good time for enterprise and bright ideas. A plan progresses quickly and should be realized before the year ends; it will be warmly received. Excellent Mercury-Mars aspects during the first part of the month let you make the right decisions. Your emotional life will be happy during the first fortnight; later some misunderstanding or tension comes up. Your best days are the 1st–2nd, 20th–21st, and 28th–30th. Don't refuse an invitation; you can strengthen a relationship and make interesting acquaintances. Days to be diplomatic: the 3rd–5th, 18th–19th, and 24th–25th. **My advice:** Look at things realistically, and try to simplify matters.

Leo JULY 23–AUGUST 23

You will win your battle, but it will be a hard-won victory. During the first part of November, Venus is on your side; the second half of the month brings Mercury and Mars to help you face the somewhat tangled situation. Personal charm and optimism are your best weapons. Until the 20th, you are rather impulsive and must avoid quarrels. Proceed calmly, after careful consideration. From the 21st, the wind will be changing, and you will get your satisfactions and appreciation. Your serene love life helps you to overcome troubles. **My advice:** Use good possibilities on the 3rd–5th and 22nd–23rd wisely, and be alert on the 6th–7th and 20th–21st—two weekends that may be tricky.

(Continued on page 158)

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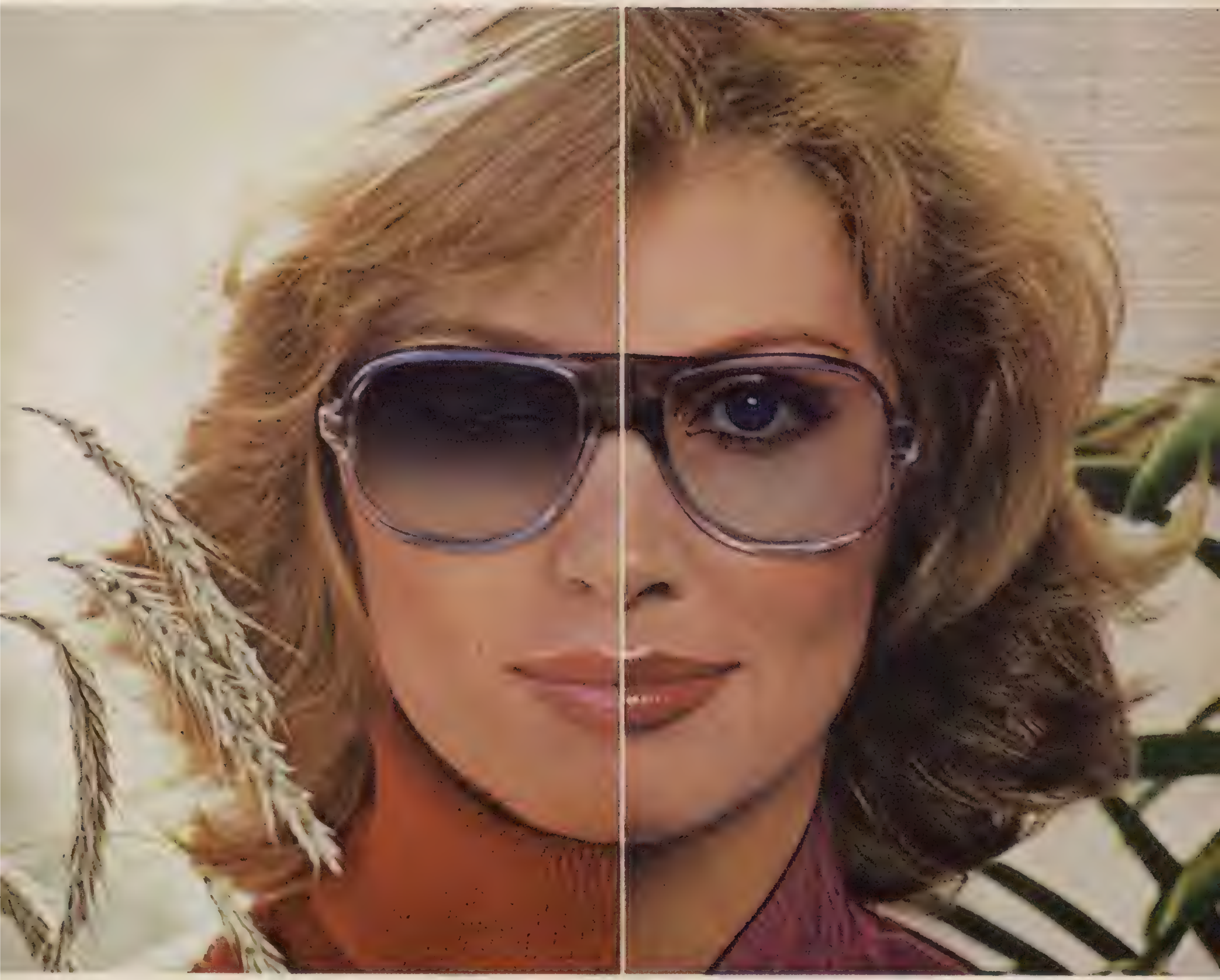
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Vogue HOROSCOPE

Continued from page 154

Virgo AUGUST 24–SEPTEMBER 23

Now is a favorable time for changes or new cooperations, while you have great élan and initiative. The second part of the month is less propitious, owing to critical Mars and Mercury influences; but other good aspects will protect you. For negotiations, correspondence, and all kinds of communications, use the first ten days of the month. A financial question will be cleared; a new contract could be settled for the coming year. Your emotional life, at first a bit uncertain, will become very satisfying. Concentrate on favorable days, the 6th–7th, 20th–21st, and 24th–25th. Avoid conflicts on the 9th–10th and 22nd–23rd. **My advice:** Be more receptive to new ideas.

Libra SEPTEMBER 24–OCTOBER 23

Favorable circumstances guide the month; an interesting proposal must be considered. Your activity requires your full attention and concentration on essentials. Don't hesitate to undertake a trip in order to discuss your plans. Plan important business appointments for after the 15th. The 13th–15th have good Moon and Saturn influences; Saturn favors the stabilization of your position. A long-hoped-for occasion will occur and prove your capabilities. Take care not to complicate your life on the 24th–25th, when the Moon and Venus are critical. Use positive aspects on the 8th–10th and 26th–27th. **My advice:** Listen to reason on the 11th-12th and be careful with money.

Scorpio OCTOBER 24–NOVEMBER 22

You have great activity until about the 20th; and a difficulty, perhaps from October, can now be eliminated. You have good ideas but tend to be irritable and impatient. Self-discipline will be necessary to avoid quarrels at work and at home. Be diplomatic with older persons and avoid clashes on the 13th—15th and discussions on the 26th—27th. You have success with a brilliant new project. Uranus in your sign favors quick decisions, but Saturn works to slow down your pace. Try not to lose your equilibrium. Days for love and flirtations are the 1st—2nd, 11th—12th, and 28th—30th. **My advice:** Enjoy the serene hours that the Moon will offer you, and don't worry.

Sagittarius NOVEMBER 23–DECEMBER 21

November is a positive month for you, with cooperation and good relationships with the people you must deal with. The second part of the month, with Mercury and Mars in your sign, will be excellent for work. Decisions made now will prove very profitable in the future; but think carefully before you act, and beware of hastiness on the 1st–2nd, 16th–17th, and 28th–30th. Don't force the pace. A positive Saturn influx lets you realize long-term plans and beat all competitors. Venus augments your personal success and brings you good luck. Problems reach happy solutions on the 3rd–5th and 13th–15th. **My advice:** Take care of your health the last ten days of the month.

Capricorn DECEMBER 22–JANUARY 20

Uranus and Mars favor quick decisions and bring rapid results. You are in the right mood to undertake new enterprises. Be flexible, and don't lose time; good possibilities won't last forever. Concentrate on developing plans and on small changes that could improve your finances. Venus, in your sign during the second part of the month, promises you a lovely time. The Moon and Venus do their best for you on the 16th–17th, 20th–21st, and 24th–25th. Spend the weekend of the 6th–7th with an important person. **My advice:** Be careful not to make mistakes on the 3rd–5th and 18th–19th.

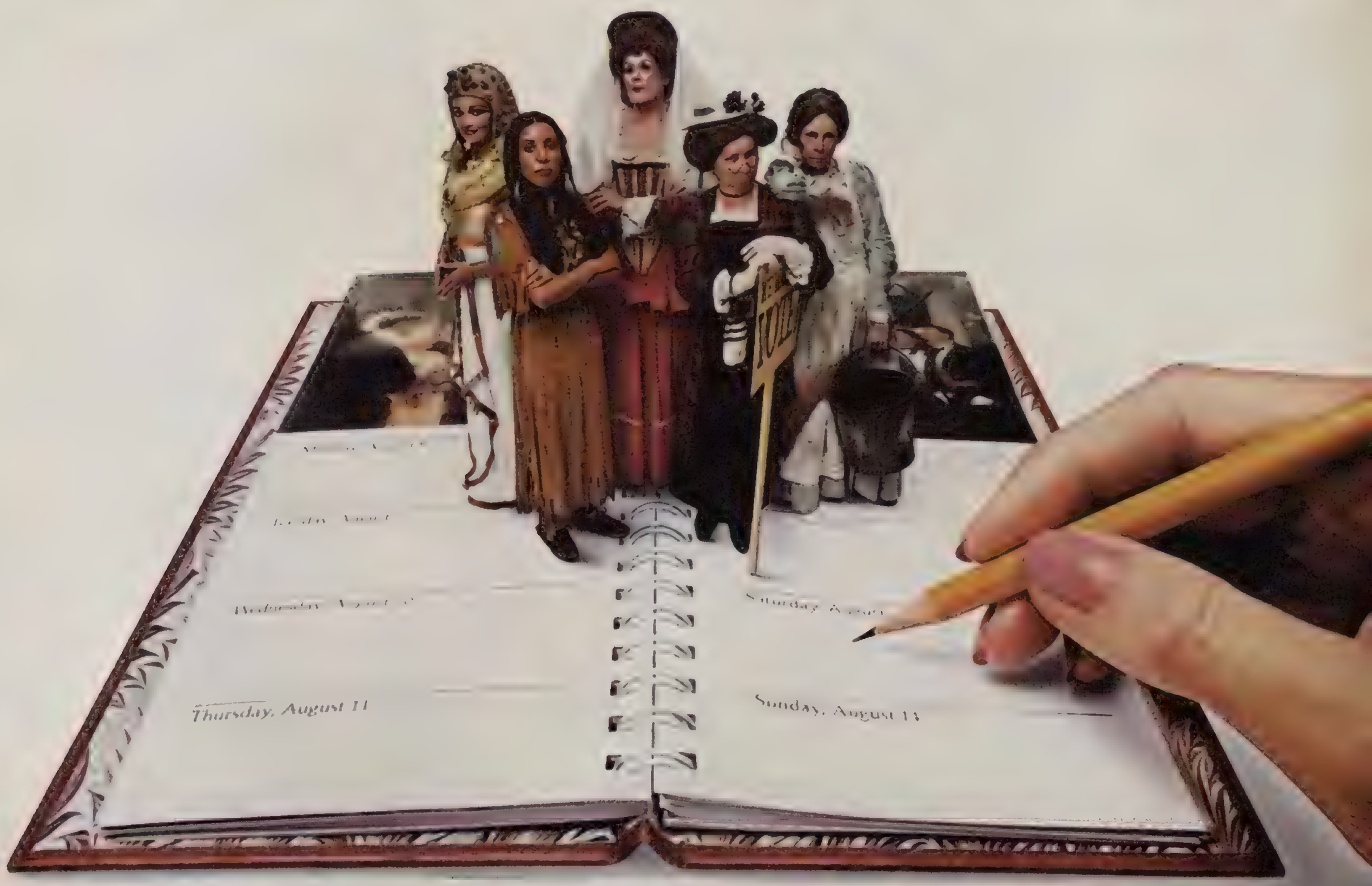
Aquarius JANUARY 21–FEBRUARY 18

Your situation is not very clear, and tense Mars and Mercury influences could cause some difficulties. Try to overcome family obstacles on the 6th–7th and problems with older people on the 13th–15th. A tricky weekend on the 20th–21st has its snags, and it won't be easy to carry out your plans. During the second part of the month, you will again have a "clear road" and simple solutions will present themselves. Risks and sacrifices that you've made this year prove now to have been worthwhile. Lovely days for your sentimental life are the 8th–10th, 18th–19th, and 22nd–23rd. **My advice:** Be tolerant and more generous in your human relationships.

Pisces FEBRUARY 19–MARCH 20

You can now consolidate your experiences and newly discovered capabilities. Hurry now to realize one of your plans. You have good influences, until the 20th, for courage and initiative. Favored are new contacts, written matters, and all kinds of communications. You have the backing and support of good friends. Venus is rather capricious with your love affairs during the first part of the month but, after that, will become a friend. You have good Moon aspects on the 11th–12th, 20th–21st and 24th–25th; less favorable are the 8th–10th and 22nd–23rd. **My advice:** Your private life will be much happier if you don't insist on fulfilling your wishes immediately.

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Vogue-Rated

TIP-OFFS

What to see, read, listen to, and watch for

movies

BY REX REED

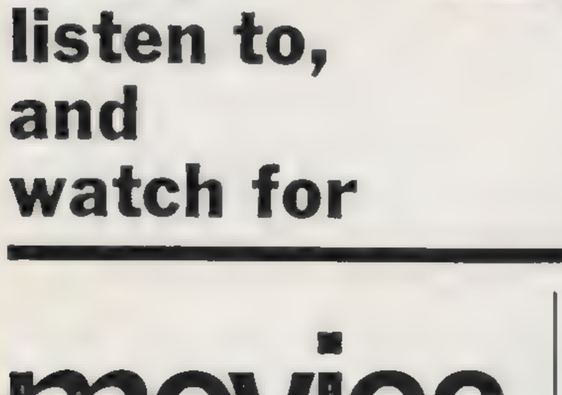
Raping and pillaging the movies while stealing their audiences away is only one of the infractions of justice committed by television. It seems only fair that the movies are now fighting back. In two big blockbusters this month, movies find a voice for rebuttal; and TV answers for some of its sins:

★★★★Network

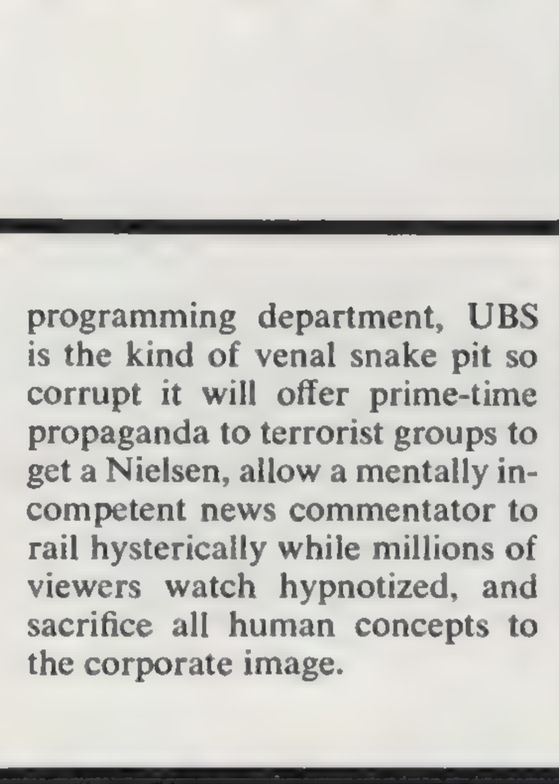
A blazing, blistering indictment of television by the brilliant Paddy Chayefsky, who was one of the top writers in the "Golden Age" of TV drama, this movie is a sprawling, confusing, sometimes annoying, but always literate and ultimately breathtaking dossier on an industry that, more than any other, has failed to live up to its potential while simultaneously influencing the lives of countless millions.

Chayefsky's acid-tongued script blasts a hole in the glass eye of a fictional network, revealing the vermin who make the decisions and control the airwaves. A failing network with a $33-million deficit in its news division and a ratings disaster in its programming department, UBS is the kind of venal snake pit so corrupt it will offer prime-time propaganda to terrorist groups to get a Nielsen, allow a mentally incompetent news commentator to rail hysterically while millions of viewers watch hypnotized, and sacrifice all human concepts to the corporate image.

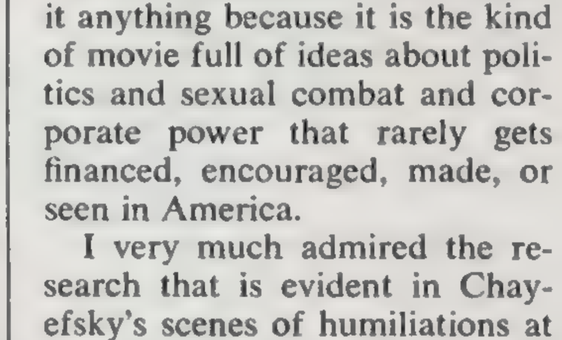
Woody Allen



Andrea Marcovicci



Zero Mostel



Both the script and Sidney Lumet's direction teeter recklessly between a swerving clash of jarring styles (possibly to assure us that the movie isn't supposed to be taken literally as gospel), which lurch from mood to mood in scenes of farce, high drama, naturalism, and fantasy. The result is a combination of apocalypse and ambrosia that is mystifying.

There's one hilarious scene—in which the Communist terrorists meet with the corporate Shylocks in an underground hideout to work out contract disputes on something called "The Mao Tse-Tung Hour," with both sides deadlocked in a bitter argument over what percentage goes to the William Morris office—that can be meant only as comic fantasy of Chevy Chase proportions. Moments later, William Holden is delivering a speech worthy of a Nobel Prize about the importance of human feelings, emotions, and love.

It is not the kind of tidy experience I have come to expect from either art or entertainment, yet *Network* is so vital, so intelligent, and so imaginative I can forgive it anything because it is the kind of movie full of ideas about politics and sexual combat and corporate power that rarely gets financed, encouraged, made, or seen in America.

I very much admired the research that is evident in Chayefsky's scenes of humiliations at stockholders' meetings and the way he reversed the traditional clichés in the roles played by Faye Dunaway and William Holden. Dunaway, as a pathetic speech major from the University of Missouri who declares coldly, "All I want out of life is a thirty share and a twenty rating," and Holden, as a throwback to the old Ed Murrow news days when men took pride in the dignity, importance, and responsibility of their work, give performances that ignite the screen with passion and electricity. Dunaway is the embodiment of how career robots are supposed to think, yet she's the one who has the premature ejaculations, while Holden's the one who feels the joy and pain of decency—emotions screenwriters traditionally have extended to noble women.

I think the film is more successful when it uses television as a metaphor for the worst abuse of power that ever controlled the world and less persuasive when it cuts to the subplot about veteran newscaster Peter Finch's on-camera breakdowns. But, out of it all, Chayefsky and Lumet are saying something sad, startling, and true: we've done it all, we've been plastic men and bionic women long enough; and feeling and touching and getting back to the basic communications between human beings is all we've got left.

Our lives are in the hands of power-mad monsters who control what we see and think and say by pushing buttons. Now what are we going to do about it? *Network* is what I call (for lack of a better word) a "morallegory." It might be a spoof on reality, but it's the most frightening experience I've had at a motion picture in years. It left me dazed.

★★★★The Front

This film is about what television did to talent during the black-plague years of the McCarthy blacklistings. A major TV writer axed as a Communist sympathizer enlists the aid of a near-illiterate cashier (Woody Allen) who uses his own name on the writer's scripts to get them sold. Woody, who has never even read *Huckleberry Finn,* is an instant smash; but he's soon in trouble himself when he's called into the middle of a dress rehearsal and forced to rewrite a key concentration-camp scene because the sponsor is a gas company.

There are some laughs, but this is no conventional Woody Allen farce. *The Front* is a heartbreakingly true account of what happened in the early 'fifties, told by the people who survived the witch hunts. Director Martin Ritt, screenwriter Walter Bernstein, and many of the participants, including actors Zero Mostel and Hershel Bernardi, actually were blacklisted in one of the most shameful, unforgivable, and cowardly chapters ever recorded in American broadcasting history; and *The Front* is the courageous story they've been saving up inside themselves for twenty-five years. It seems impossible that a TV network, with such awesome power, could have been forced to fire valuable talents because people did something so innocent as to march in a May Day parade; but the events in this film all happened, and they almost happened again during the Nixon years.

This is the movie that tells how it was with the moral cowards who crucified and destroyed others, the victims who spied on their friends for government agencies to keep food in their larders, and the brave arrogants who fought the injustice because they live in the world and believe in human rights.

Zero Mostel produces in me a case of hives big as marshmallows; I am allergic to his prancing, egotistical posturings that pass as acting. Yet Martin Ritt has done a skillful job of holding him down to a rhino roar. The rest of the cast is superb; Woody Allen is the year's major acting surprise in an amazingly adroit characterization of great depth and sensitivity that will undoubt-

(Continued on page 162)

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Vogue Tip-Offs

CONTINUED FROM PAGE 160

edly shock and sober up his old fans while adding a flock of new ones. An admirable achievement by all.

Network and *The Front,* two rare examples of commercial American-made films designed for higher thinkers, were both made in New York, not in Hollywood. Question: if the movies suddenly are developing a badly needed social conscience, are they also still sending it out of town to be aired? (More about *Network* on page 227.)

books

BY ALLENE TALMEY

★★★Walk in My Shoes:

An Odyssey into Womanlife by Judianne Densen-Gerber, J.D., M.D. (Saturday Review Press/Dutton). Momentous, choppy, totally fascinating, this book is a fireworks display of the art of balancing career and home by a woman who does. The balance is level.

The mother of four—two teenage sons and two daughters, one aged three and the other about to graduate from Exeter preparatory school—Dr. D-G is the wife of Michael Baden, M.D., Deputy Chief Medical Examiner of New York. In addition, she runs two big houses for her family, she is an active professor of law, a psychiatrist with a large private practice, the founder and director of Odyssey House (drug rehabilitation center), a scolder of politicians, an important behind-the-scenes legislation writer, and a battler for intensive treatment of drug and alcohol addicts, especially young ones. Now she is upfront crusading against child abuse and for help to battered wives. (Everyone is against child-and-wife abuse, if they ever admit that there is such abuse.)

The point of the book for Dr. Densen-Gerber was that she is not unique—and, to bolster her argument, she interviewed twelve eminent women who have careers, children, and husbands in a good mix. Then, because she is brilliant, she realized that she did *not* know enough about "womanlife"—women in ghettos, in whorehouses, in labor; rich women; women ill, alone, widowed, divorced; housewives; women in sports, in education; women about to die. And she talked to them.

A really beautiful fat woman with blond hair and delicate features, Dr. Densen-Gerber tells in the early pages of the aftermath of a 1971 lecture in Anchorage, Alaska, when she and Dr. Baden had talked of heroin addiction. Following them came a family-court judge who said that "addiction and juvenile delinquency had been readily predictable once men gave women the right to vote and permitted them to drive automobiles." No one protested, until Judi, "blind with rage," rushed to the mike, demanding an apology. *She* shocked the audience.

One of the extraordinary passages in the book concerns not the fatal beatings and torture of hundreds of thousands of American children but the sexual abuse of children that leads to brutalized boys and girls running away from home, a million throwaways a year. Forty-four percent of Odyssey's female patients have had incestuous relationships, 45 percent before the age of nine, and, of those, 25 percent with the mother's knowledge.

Of all the chapters in *Walk in My Shoes,* those about a whorehouse outside Las Vegas are the most revealing, for Dr. Densen-Gerber spent three days in one. Since prostitution is legal in Nevada, the girls are clean, the men are clean—if not, the men are refused—and everything can go on Master Charge. A sign says "Margie's Place Michelob beer on draft." "Most of the girls save over $100,000 a year" . . . then retire to invest their savings in another career before settling down with a husband and children. If a customer reneges, the bouncer takes care of him or the sheriff arrives to collect and arrest. No drug use by the girls or customers, no pimps, no teenage street hustlers, no V.D., no beating. Legit. Even Workmen's Compensation.

★★Heartland

By Mort Sahl (Harcourt Brace Jovanovich). This is a ferocious autobiography, angry and sad, patriotic, loving America, and bustingly funny part of the time. At the end, Sahl asks two questions: "Is anybody listening?

(Continued on page 168)

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Vogue Tip-Offs

CONTINUED FROM PAGE 162

Does anybody care?" The secret of Sahl, the great political stand-up comic in his old black sweater, is that he stood up and talked about human beings, about absurdities that needed the needle. He never learned how to be a nightclub comic with jokes supplied by writers who listened to nightclub comics. Instead, he became a damning social critic, too accurate for almost anyone's comfort.

When Sahl, as an honorary emcee at the 1960 Academy Awards show, ended his routine with something about "General MacArthur walking on the water to reach Corregidor," Hedda Hopper, the syndicated illiterate gossiper, became so offended that she called Sahl un-American in her column and tried to get him fired from ABC. (I knew that facile charmer, if only slightly, and she scared me.) With her power, this shrew fool helped, along with a great list of other public characters, I think, to desensitize Americans.

Sahl, on the other hand, tried —frequently successfully—to sensitize Americans to what was going on. In the process, Sahl got caught—according to him, for digging and digging into the murder of J.F.K.—in a blacklist vise. In this book, mixed in with his black wit, Sahl tells why and how he was left with mainly college audiences and why and how his income dropped from about a million to ten-thousand dollars a year.

Onstage for twenty-one years, a *Time*-cover subject, a man who has dined with Richard Nixon, John Kennedy, Henry R. Luce, and innumerable political celebrities whom he accosted with his thinking-man's humor, Sahl found that the greatest wits he ever heard were Adlai Stevenson, Eugene McCarthy, and John F. Kennedy. Not a stand-up among them.

★Blue Skies, No Candy

By Gael Greene (Morrow). A funny, scarifyingly witty woman, Gael Greene has put into this solely erotic, airless novel the story of an extravagantly successful woman's life as a "New Adulteress," totally unlike Madame Bovary or Anna Karenina. Through Kate Alexander, a forty-year-old New York celebrity, a screenwriter making $150,000 a year, Greene explores the sex life of a good-looking, obsessed sex mess. Joyously, Kate Alexander spends her afternoons as often as possible in adultery at the Algonquin Hotel, or wherever with whomever, for she is both a sex fantasist and a screw machine.

In its picaresque and sometimes boring way, *Blue Skies* is a guided tour of anatomy. And Greene swoons straight through the tour. She tells all in basic graffiti. In spite of the book's lamentable style, it has verve, speed, wisecracks, a rather miserable husband, and a woman so in love with sexual freedom that she fits the Janis Joplin line, "Freedom's just another word for nothing left to lose."

art

BY BARBARA ROSE

★★★★Egyptomania

After years of negotiating and myriad problems with installation and exhibition, The Metropolitan Museum of Art in New York, at long last and with much hoopla, is unveiling the first phase of its mammoth project to house what it modestly refers to as "the most comprehensive collection of Egyptian art in the western hemisphere." So far, fifteen new galleries are open; eventually, the whole of Egyptian history—from the paleolithic period through the great dynasties ending in the Coptic era—will be covered in sparkling, super-modern galleries that will sprawl over almost an acre of what used to be a part of Central Park.

Arranged chronologically, the collection will illustrate the multiple facets of life and art, religion and esthetics of ancient Egypt. When the remainder of the exhibit, including the monumental Temple of Dendur, opens in 1978, the public will be able to take what amounts to a crash course in Egyptian art history and archaeology.

Another Egyptian spectacular: the opening of *The Treasures of Tutankhamun* (November 17th) at the National Gallery of Art in Washington, D.C. Including fifty-five of the most extraordinary objects found in the tomb of the enigmatic Pharoah who is credited with introducing both monotheism and a new, relaxed art style, the show features works

(Continued on page 176)

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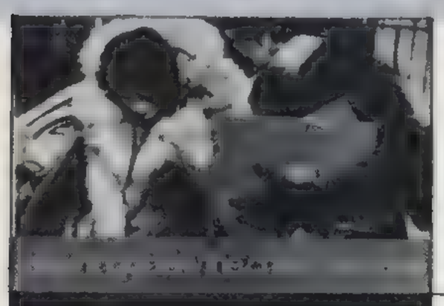
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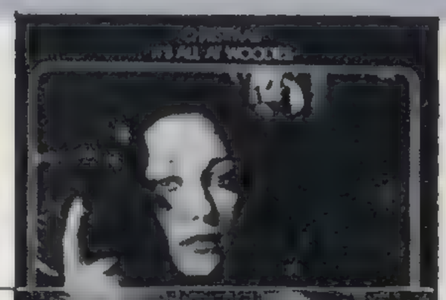
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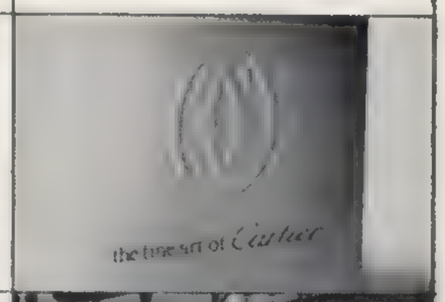
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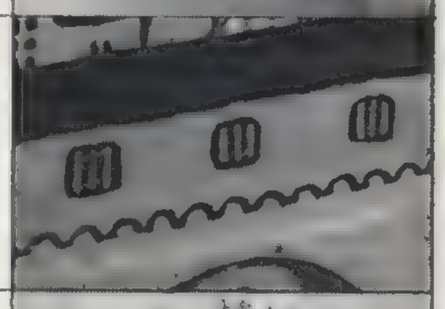
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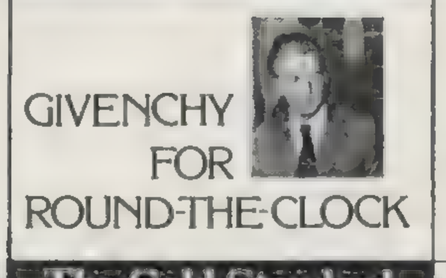
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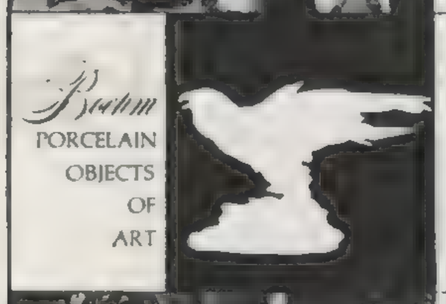
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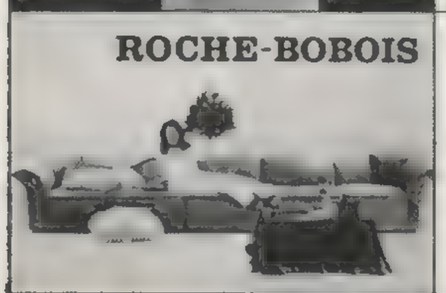
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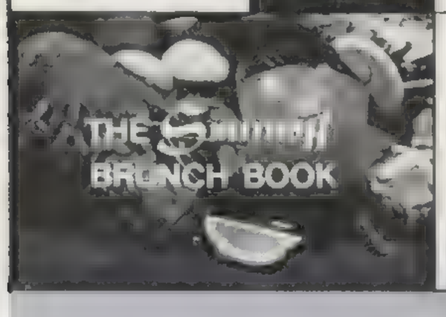
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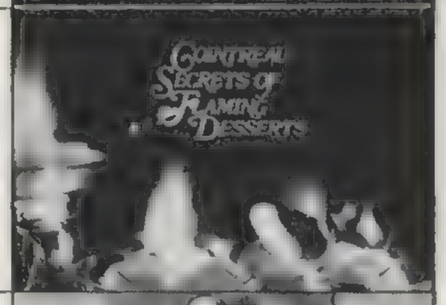
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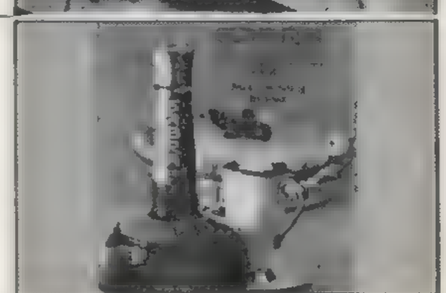
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Vogue Tip-Offs

CONTINUED FROM PAGE 168

produced during a cultural renaissance of Egyptian civilization.

From Washington, the exhibition, with a number of rarely seen objects such as the solid gold mask of Tutankhamun and the celebrated statuette of the boy-king harpooning, will tour six cities. (More on Tut, page 229).

★★★Old Man River

Undertaking a major educational project, the Walker Art Center in Minneapolis is currently exhibiting a fascinating multimedia show of *The River: Images of the Mississippi*. A marvelously imaginative re-creation of life on the river that inspired so many American artists and writers, the exhibition features the various responses by nineteenth- and twentieth-century painters, printmakers, sculptors, photographers, and architects to the majestic waterway that bisects America.

The showstopper is a three-hundred-foot-long painting with an appropriately impressive title, "Panorama of the Monumental Grandeur of the Mississippi Valley." Painted in 1850 by the Philadelphia artist I. J. Egan, the giant panorama, portraying an allegorical journey down the Ohio and Mississippi Rivers, was originally mounted on two rollers and gradually unwound behind a proscenium. A typical example of once prevalent nineteenth-century heroic Pop art, the panorama—one of the few extant—implies the reverence and curiosity the early settlers had for the country and for the Red men they were conquering as the American population gradually moved westward.

The show is an evocation of how we once viewed nature in America, replete with riverboat models, naïve drawings of French explorers, and projections from original glass negatives as well as prints of imaginary bird's-eye views of river towns, which are contrasted with our own scientific and technological image of the river derived from NASA satellite photographs and videotape documentaries. The juxtaposition is a big jolt to historical consciousness, both welcome and illuminating.

★★Between World Wars

The period art historians refer to with some lack of enthusiasm as *entre deux guerres* is usually considered a time of retrenchment from and reaction to the excesses of experimentation that took place prior to World War I and resumed only after World War II. Yet some fascinating works were done during the time Dada died and Surrealism was born.

Now The Museum of Modern Art in New York is showing drawings executed in Europe as well as in the U.S. between 1918 and 1939, the problematic period between the Wars. According to William S. Lieberman, director of drawings, who organized the show of works by such Europeans as Dalí, Ernst, Man Ray, Miró, and Picasso (including the hair-raising studies from "Guernica") as well as by Americans more remote from the bombings and war overseas, many of the works hint of "premonitions of collective disaster." Most of the fine drawings are from MOMA's great collection; but a number are recent acquisitions new to the public.

★★Rediscovered Americans

Two surprisingly advanced American artists, the sculptor John Storrs and the painter Manierre Dawson, among the first artists to work abstractly early in the century, were virtually forgotten until recently. Coincidentally, both were from Chicago; it is quite fitting that their rediscovery should take place at the Museum of Contemporary Art in Chicago.

Each man in his way was a highly original and lively artist; and the show, which continues through January 2, 1977, is a genuine contribution to the history of American abstract art, still in a state of revision as new research, new discoveries, and a new taste for abstract art in America cause unexpected re-evaluations of native masters. Although Storrs was influenced by Art Deco and the skyscraper style in general (not surprising for a Chicagoan) and Dawson was indebted to the Fauves and the Futurists, their work is sufficiently distinctive to merit special notice. ▽



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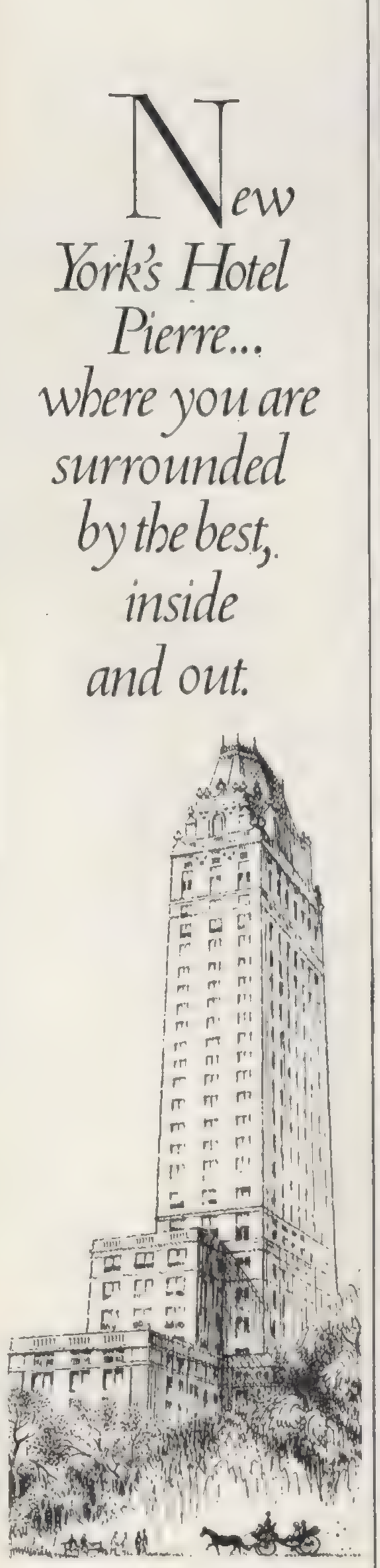
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Acapulco is a trap. Everyone who goes there returns—from the Hollywood greats of the mid-'forties, titled Europeans, tycoons, politicians, diplomats, and astronauts to Mexicans who shuttle back and forth from Mexico City. For years, my New England greengrocer, Mr. Bailey, has closed up shop after New Year's and stayed in Acapulco with his wife till Easter. It's that sort of place. Irresistible, habit-forming. Gloriously basky and warm.

Baron Guy de Rothschild once told me, "Acapulco is the only place I know with 100 percent guaranteed sunshine in January. It's wide-open living: meals served in the open, doorways without doors, windows without windows, except for air-conditioned bedrooms—even there, you can turn the machine off to breathe the natural tropical air, jasmine-scented at night. Yet, the place has an enchanting feeling of privacy, even secrecy. You can easily 'get lost.'"

Acapulco seduces even by its inconsistencies. It's logical to be stunned by the stinging glitter of Acapulco's sweeping twelve-mile-long bay; but, as a visitor, I also was intrigued by the headlines in *The News* (Mexico City's English daily) reporting on the new programs of Fideicomiso, a new government trust for Acapulco. Top priorities are drastic sanitation improvements and road repairs.

Acapulco, a fishing village turned resort, actually began in Old Acapulco, that green fist sticking out into the far western end of the blue bay, beyond the lineup of tall new hotels, the downtown shopping area, and the modern port for cruise ships. Twisting like coils, roads passing by old neighborhoods lead to early-days hotels standing on cliffs above the Pacific.

At the Hotel Los Flamingos, a Hollywood hangout where Red Skelton and Johnny Weissmuller always stayed, John Wayne used to occupy the round pink house jutting out on a cliff and looking as if it could tumble 450 feet down into the sea.

Whacked by Pacific breezes, and still the coolest place in Acapulco, Los Flamingos is now a quiet Mexican family hotel with walks edged by topiary Mother Goose animals, surrounded by a confusion of tropical shrubs and palms. In the grass-shack bar facing the endless Pacific, I couldn't help feeling nostalgic and almost goose-pimply thinking of Los Flamingos' starred past.

Acapulco's bullring in the old town is a jewel. The arena is standard size; but, because the bleachers are small (fewer people), it seems mini-sized and cozy. Standing in the arena on a non-*corrida* afternoon, I felt my knees tremble at the sounds of bulls snorting and stomping in nearby pens. It was fascinating to see where the judges sit in front of the indispensable orchestra, comparing the sunny side preferred by *aficionados* with the *sombra* (shady) side generally picked by tourists. Even empty, with sound effects, a visit to the little bullring is an experience.

(Continued on page 180)

WHERE THE "FAMES" GO: ACAPULCO HAS LONG BEEN WHO'S-WHO-VILLE





UPI

■ *Above: In the early 'fifties, John Wayne was a regular at the breezy and romantic Los Flamingos Hotel in Old Acapulco.*
■ *Right above: Nancy and Henry Kissinger, on their honeymoon at Las Brisas, Acapulco.*
■ *Right: Rita Hayworth and Orson Welles were husband and wife in 1946, when "Lady from Shanghai" was filmed in Acapulco.*



COURTESY TEDDY STAUFFER

■ *Right: On Mexico's Pacific Coast: two great resorts—famous Acapulco and, 125 miles north, Ixtapa-Zihuatanejo, Mexico's newest for sun-sea.*
■ *Below: In Old Acapulco: the Hotel Caleta, with its bay-view hillside swimming pool.*

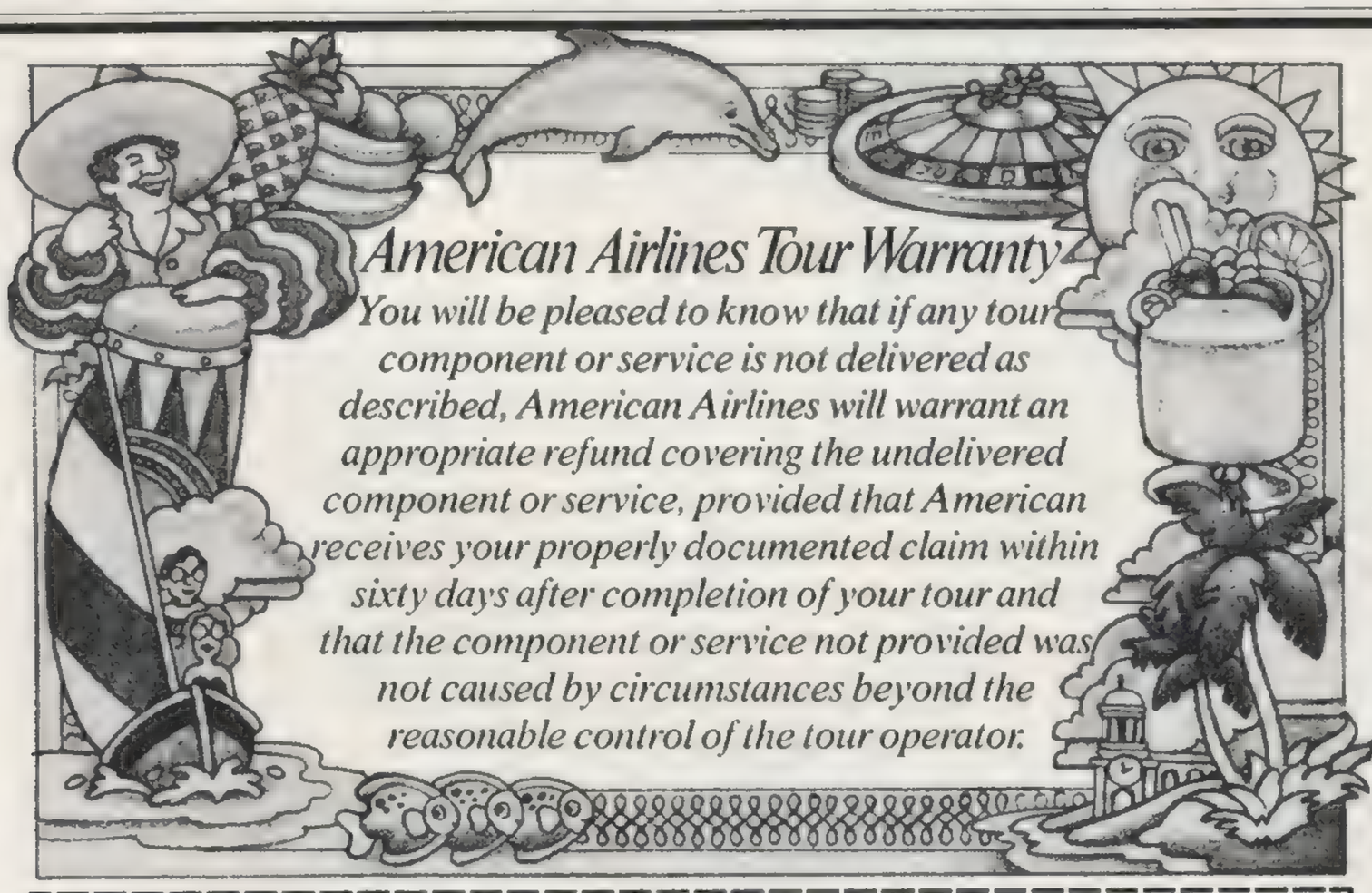




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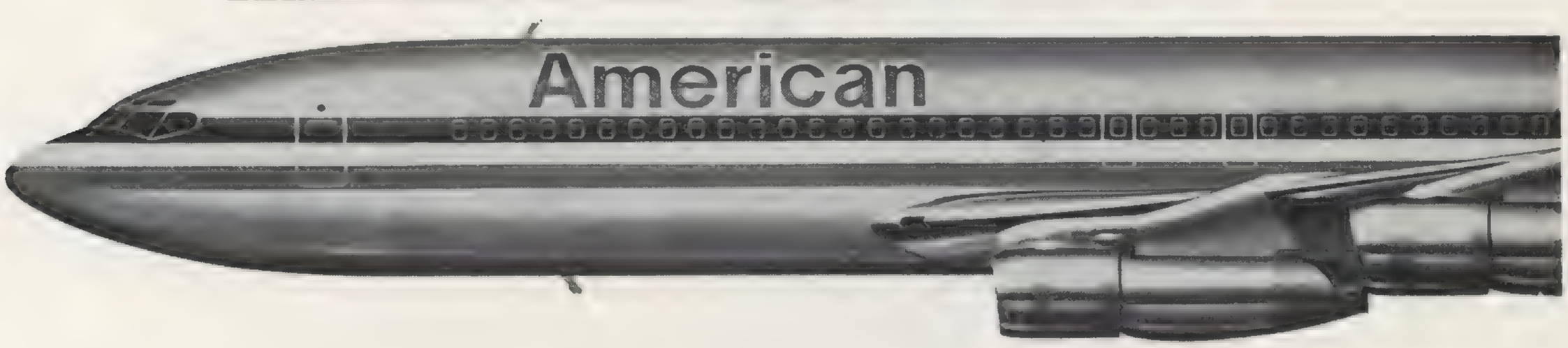
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Vogue Travel

CONTINUED FROM PAGE 178

"Acapulco is still the only place I know with 100% guaranteed sun in January"

The Hotel Caleta splurges on space. Built some twenty-five years ago, the Caleta stands over Morning Beach, one of the best in Acapulco. Lavish, balconied rooms; airy terrace dining room with wonderful rattan chairs; two pools—high-up fresh-water one solid as a fortress, a saltwater pool almost at sea level; tennis courts. Old World, romantic, and first class.

During my many visits to Acapulco, I had never heard even a whisper about its fortress on a bluff only a few blocks away from the Zocalo, the frenetic center of downtown. No wonder: the fortress only recently has been cleaned up and opened to visitors. Fuerte de San Diego is a love with everything you expect to find in a fortress. This eighteenth-century model (an earthquake destroyed the seventeenth-century one) is small and star-shaped. It has a moat, drawbridge with heavy chains, cobbled courtyard, arched doorways leading to sinister storerooms now guarded by pots of hydrangeas, a broad ramp for hauling ammunitions to the second floor, turrets, cannons, and iron torches. (Puccini's ominous aria *"O dolci mani,"* of *Tosca,* Act III, echoed clearly in my ears.)

On the Costera, short for Costera Miguel Alemán, a very long boulevard hemming Acapulco Bay, you find everything from shops, to hotels to restaurants. Off the Zocalo, the main square, delicious boutiques on Hidalgo Street. You can't miss the lineup of carriages drawn by little horses, decorated with balloons —you half expect them to float skyward. Be prepared to bargain drastically in the maze of shops along the beach: miles of glittery-silver chains and things, strong-smelling *huaraches* and other leather things, embroidered shirts, dresses, plus, plus.

In the handsome Convention Center, I found the two handicraft shops had excellent buys, especially the one on the second floor. In addition, both are air-conditioned, no haggling about prices, realistic price tags.

Doorways without doors, windows without windows, jasmine-scented air

Esteban, the designer, recently has moved his boutique to Finger Arcade opposite the glossy hotels. Good cotton dresses for about $70; $225 for evening chiffons, also men's shirts, slacks. In the pretty Spanish-y mall, El Patio, the closet-size shoe shop, Renée, will make up *espadrilles* in your own material for about $11 a pair. Nearby, Danesa's ice-cream parlor is a good cooling-off place. A striped wedding-looking canopy leads to Charlie's Chile, a late-night disco that packs them in, serves good chili (not too hot) with hot homemade bread.

The neat, new beach restaurant called Yes, a chic lean-to under a thatched roof, is open from midmorning to midnight; serves snacks on the beach, proper meals—lobster, fresh coconut ice cream—on a brick terrace cooled by ceiling fans and separated from the beach by a picket fence.

(Continued on page 182)

Instant sunwear: clothes for north-south flying

Flying to Acapulco from a cold climate, shift into resort clothes when you leave home. Travel wearing a white flannel skirt or pants with a shirt under a cozy zephyr-weight knitted coat. Arriving at the Acapulco airport, stuff the coat—which doesn't muss—into your tote bag. Pronto, you belong to the sun scene.

In the daytime around Acapulco, sundresses, easy skirts with décolleté T-shirts, and thong sandals look good. Around the pool, over bathing suits and bikinis, wrap a *pareo* Tahitian-style around the hips, or tie it, strapless, around the top. At night, wear a long dress with lots of polished skin showing. Try stark white or black, a cool forest-green.

For the casual sun-sea life at Ixtapa, you dress informally. On jaunts to the fishing town of Zihuatanejo, around the shops and markets, you will feel comfortable in skirts, jeans, T-shirts.

At night, in both Acapulco and Ixtapa, many men adopt the Mexican wedding shirt, a cool, acceptable stand-in for tie and jacket.

1000 A.D. Ancient Chacmool offered sacrifice to the sun.

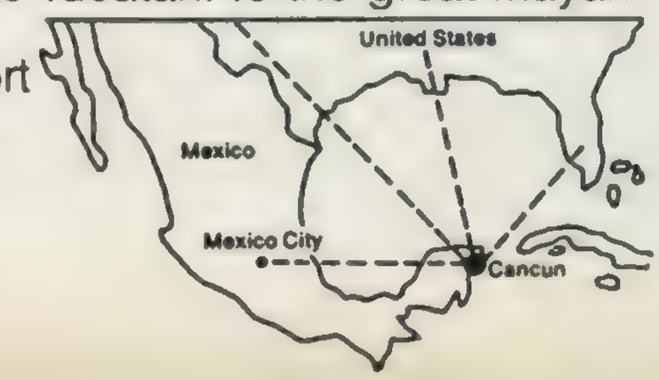
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1975. Sun worshiping on Chacmool Beach, Cancún.

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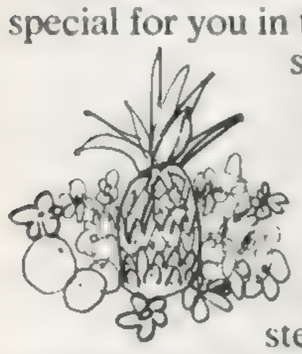


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Vogue Travel

CONTINUED FROM PAGE 180

The new lunch place, Tabasco Beach, is off to a zooming start. It is actually in the pool and beach area of the nice, small Malibu Hotel, an oasis in one of the coolest spots along the hotel strip, and has unpretentious food at reasonable prices. Its tall front man, Lalo, who is all of twenty, curly-headed with a perpetual smile like an oversized cherub, is remarkably competent, has a steel-trap mind. Pleasant staff: I watched one waiter dig into a jar to hand out a fistful of caramels to an adorable four-year-old customer.

In Acapulco now: "cozy" bullring, boutiques, discos, fortress with charm

In the evening, Lalo with his team moves indoors to the Hotel Malibu's restaurant they have renamed Coconut Grove. Green, white, and smallish (reservations necessary), good food, 'thirties and 'forties background music.

Armando's is an extravaganza with a drop-dead setting. It has a beach, a pool reflecting lavish Taj Mahal moon-shaped arches and fretwork. Here you can spend the day and night swimming, drinking, eating, and playing tennis and backgammon. Turbaned hostesses and waiters. A place to see to believe.

Don't be misled by the name Club del Mar which is, in fact, a tennis club with four indoor courts, two squash courts plus two outdoor-lighted courts, tennis pro, and saunas for both men and women. Neat operation.

Beyond the town at the Acapulco Princess Hotel, jungly flowering greens dripping from balconies both indoors and outdoors have softened the austere contours of this excellent resort circled by a championship golf course. Its Le Gourmet Restaurant definitely lives up to its name; two indoor tennis courts (six outdoor-lighted ones) would delight the most demanding. That Old World charmer, the Hotel Pierre Marques, next door to the Princess, is under the same management. Its huge breezy lobbies with marble floors, a terrace dining room overlooking the beach and early morning horseback riders (like a Parthenon frieze) couldn't be more romantic and attractive.

Acapulco's handsome grey-marble air terminal that just keeps growing now sends mobile lounges, like those used in Dulles airport, to transport passengers from the plane to the terminal. No longer do you feel that slap of hot humid air as you trudge across the tarmac.

Always show your Mexican Government Tourist Card when you are paying a bill for food and drinks; instantly, the 15-percent tax Mexicans must pay is slashed off your bill. It pays to remember!

New-new, freshest Mexican beach: Ixtapa-Zihuatanejo, spot for special people who get places first

When the Pharaohs of Egypt were building the pyramids, the scene must have looked the way Ixtapa-Zihuatanejo, a resort in-the-making, did last summer. Imagine developing a grand resort from scratch along a twenty-four-mile-long stretch of Pacific beach inhabited only by gulls and pelicans.

Fonatur, the Mexican Trust for Developing Tourism, the agency that created Cancún in the Yucatán, is promoting the Ixtapa project. Fifty-million dollars have gone into the first stage of Ixtapa, a master plan that includes the rehabilitation of neighboring villages to improve and preserve their Mexican way of living.

Last summer, I saw forty-two-hundred men working on this Herculean project, although they seemed twice that number. Wherever I looked, I saw their bronze muscular backs glistening with sweat. After work, they stacked their picks and shovels in tool sheds so neatly the sheds reminded me of chests of silver.

Begun about three years ago, the first stage of Ixtapa and of Zihuatanejo, a fishing village ten miles away, is well along. Fifty-nine miles of roads have been paved; sixty-nine miles of electrical cables installed—underground in Ixtapa. Ixtapa geographically is about 125 miles north of Acapulco and about

(Continued on page 184)

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Please check the brochures you would like to receive and return this column to VOGUE, Department TP011, Box 3374, N.Y., N.Y. 10017, BEFORE MARCH 1, 1977.

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CONTINUED FROM PAGE 182

At Ixtapa-Zihuatanejo, Mexican sport of hammock-swinging is sure relaxer

forty minutes by plane from Mexico City.

Though there is still construction in Ixtapa, the resort swings. Two hotels are open, the tall, almost-two-year-old Aristos and the just-opened El Presidente, a charming resort hotel designed like a Mexican village: cobblestone driveways, thatched lobby, red-tiled bungalows, and, spotted around the walled grounds, sixteenth-century stone archways and fountains, Mexican materials and colors in the air-conditioned, balconied rooms. Of course, there are several restaurants, contoured pool, tennis, snack bar, and a glassed-in discothèque on the beach with three dance floors: indoors, outdoors, and an inside sand one especially for Mexican dances.

Across the road from El Presidente Hotel, the eighteen-hole Robert Trent Jones golf course is a beauty. On the course, finches sing, wild canaries, white-winged doves, clouds of butterflies flash by, and egrets on their stilt-thin legs wade in the man-made lake where alligators plop in and out.

Low-key Zihuatanejo, strung along a gentle bay backed by green mounds, is an adorable town. I found myself driving there morning, afternoon, and evening. At any hour, people were frolicking in the sea, cooling off on the wooden-slat chairs arranged in pairs under palms, digging their toes into the toast-colored sand.

Fonatur has paved all the streets in town, built a new market place and several little parks with flower beds and benches. Hammock-swinging, that glorious Mexican custom, continues. People swing at street-level, barricaded behind a wall of plants growing in tin cans, and on upstairs balconies. Just looking at them relaxes. At night, elderly men play dominoes under glaring café lights, kids throng around the entrance of open-air movies. (I'm still wondering what they thought of *The Towering Inferno.*)

The cliffhanger hotels at Zihuatanejo are known to that special group who invariably get there first. My favorite place was the Hotel Sotavento one-hundred steps above the bay. Each long room had a rattan desk, chairs, stools, a broad bookshelf for a headboard, a ceiling fan, and opened onto a long terrace. The terrace, half-covered, half-opened, with sombreros for lampshades, had two lounge chairs in the shady part, then two hammocks, plus two more lounges in the open half. What a life—shifting from lounge to swinging hammock to lounge and finally to bed. ▽

■ *Below: In Zihautanejo, the cool rooms of the Hotel Sotavento open onto wide hammock-hung terraces.*







■ *Left, above: Ten miles away from the new Ixtapa resort, down a curving Pacific beach, the village of Zihuatanejo preserves its Mexican look and tradition: cobbled streets, bustling market.*

■ *Left: Fishing is still the work of Zihuatanejo citizens, goes on in the blue Pacific under the lazy view of visitors at cliff-hanging hotels, brand-new and built as part of a massive government project that revitalized the whole town.*

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Vogue Travel

By Leticia Kent

Superspeed Japan trip: all the exotica of the Orient—on home ground

Japantown in San Francisco is schizophrenic; East meets West in a section of the city known, ironically, as the Western Addition. The recently completed super-modern Japanese buildings along Post Street house a *bonsai* nursery, a Japanese supermarket, a *shoji*-screen shop, a variety of Japanese restaurants including a *tempura* bar, a Buddhist church, a Japanese movie theater, the Kabuki Hot Spring (Japanese bath, *Shiatzu* massage), and a whole lot more. The mall, with its contemporary Japanese fountain and rock paths, is often the setting for Japanese cultural events: festivals, music, dance, *judo, karate,* and *kendo* (Japanese fencing) matches. Many *Nisei* families live in the older, adjacent Japantown; together these blocks comprise an area where tourists like me may trip out to the Orient without passport.

On the edge of the Trade Center, the Miyako Hotel lives pretty well with the symptoms of Japantown schizophrenia; one of a group that affiliates the famed Miyako Hotel in Kyoto, Japan, it has Western-style rooms that are Orientalized and four Japanese-style rooms, somewhat Americanized. They *are* much like those in a Japanese country inn (*ryokan*): Guests sleep on feather beds (*futon*) under embroidered red silk quilts. The austere rooms are partitioned by sliding *shoji* screens and carpeted in authentic *tatami* mats. But the baths are sybaritic. Each sports a sunken tub that overlooks a rock garden and a grove of—

(Continued on page 190)



Miyako Hotel, where 1000 folded-paper cranes on ballroom ceiling bring 1000-years' worth of happiness to weddings

Sliding screens, straw matting, and sybaritic tub for two—in a San Francisco hotel room



Tea ceremony at the Miyako has feel of Japanese country inn

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To accent a room I like Claire Burke's traditional Pot Pourri—its spicy aroma unleashed in an open jar or basket. Or, I'll spray with the more modern version—a subtle, vaporizing essence called Vapourri (wonderful for bathrooms, halls, closets). And to scent drawers, linen cupboards, suitcases and such, my choice for long-lasting freshness is Pot Pourri Sachet.

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CONTINUED FROM PAGE 186

sorry!—plastic bamboo. Soaping oneself in the tub is *strictly* proscribed: the bathroom floor has a drain—so you soap yourself and rinse *before* entering the tub.

In making reservations at the Miyako, book Japanese-style rooms way ahead—since there are only four. If you are given room 308, that is where both Peter Fonda and San Francisco's ex-Mayor Alioto are supposed to have stayed. It's lovely, and expensive, though a whole lot cheaper than flying to Japan.

Near the Miyako and outside the confines of the Trade Center are some fascinating, meandering kite-tails of shops, understated on the outside, lively on the inside: the Soko Hardware store on Post Street stocks a variety of Japanese tools, for commonplace uses but beautifully crafted; Honnami Teiedo on Buchanan Street is a subtle and pricy cabinet of perfect Japanese pottery, both ancient and modern; the Uoki Sakai supermarket on Post Street offers pressed cuttlefish and aromatic dried lotus as well as familiar (and unfamiliar) fresh things....

Japantown is big on Japanese restaurants. One brochure lists sixteen, some that have schizzy Japanese-American bills of fare. Of the sixteen, Suehiro in the Trade Center is the grandest. If you're in a hurry, try the *tempura* bar or order something like *sashimi* (pearly raw fish for dipping). But if you prefer a smaller place, cross Post Street to the Mimatsu. The *soba* (noodle) specialties are good here—and cheap.

But to me the best Japanese culinary trip in San Francisco is *not* in Japantown. It is at the Mingei-Ya (meaning folk-art restaurant) on Union Street. Leaving a lively urban thoroughfare, you enter the restaurant through a *real* bamboo thicket. Shazam! It *is* rural Japan, artifacts and all. Book in advance. The place is small, seating about seventy. Order the specialty of the house, a country beef-and-vegetable stew called *o-mizutaki* (recipe below). It's prepared at your table in a traditional copper stove.

On the way out, step into Mingei-Ya's folkcraft shop and purchase their *Japanese Country Cookbook*. That way, and for $3.95, you can trip out to the Orient without leaving home.

Beef Mizutaki

four servings

1 pound beef, sliced very thin
1 block *tofu* (soybean cake), cut into bite-size pieces (purchase this and *shingiku* leaves in Japanese grocery store)
1 can bamboo shoots, sliced very thin
8 large mushrooms, sliced thin
1 bunch fresh spinach
1 bunch scallions, cut in 2-inch lengths
1 bunch *shingiku* leaves (if available; they are worth the search)

Pour some hot water or broth into an electric fry pan or stove-top casserole. Add *tofu*, bamboo shoots; warm just enough to heat through. Add mushrooms, spinach, and scallions. When wilted—about 1 minute—add meat. Cook 1-2 minutes. Remove to a bowl with chopsticks or slotted spoon (drain first so sauce will not be diluted). Serve with hot rice, a pickle on the side of each individual bowl, an individual bowl of sauce at each place. Repeat cycle until everyone has had his fill; then spoon broth into sauce bowls and drink as a light soup.

Sauce for Mizutaki

6 ounces toasted sesame seeds
½ cup soy sauce
½ cup sesame or other vegetable oil
2 tablespoons vinegar
2 cloves garlic, crushed
1 tablespoon *togarashi* (Japanese red-pepper seasoning; red or black pepper may be substituted)
2 tablespoons chopped white onion

Grind sesame seeds with mortar and pestle, or put into blender at high speed. Mix well with soy sauce, oil, vinegar, and ¼ cup water. The sesame will give it a creamy texture. Put garlic, *togarashi*, and onion on the side to be used as desired by guests. Use more or less water, as individual taste dictates. (Two eggs may be added to blender.)

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HEALTH

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YOUR HEART'S IN A BETTER PLACE NOW

Last year, for the first year since 1967, the big cardiovascular diseases —which include heart attack, high blood pressure, rheumatic fever, arteriosclerosis, and stroke—claimed less than one-million lives in the United States. It's part of a trend, says the National Center for Health Statistics. Death rates for the major heart and blood-vessel disorders actually have been declining for the last twenty-five years, though until this year the total number of deaths usually increased as the total population did.

During the years between 1950 and 1975, the death rate for stroke went down by 38 percent, and rheumatic fever and rheumatic heart disease death rates dropped by 66 percent. The risk of dying from high blood pressure or hypertensive heart disease has declined steadily, with today's death rate lower by 28 percent than the 1970 rate.

The threat of heart attack and sudden death from coronary heart disease continued to grow until the mid-1960's; then it leveled off and began dropping. Today the death rate for heart attack is 7 percent below that of 1970—a lesser score than the rate of decline for other heart problems but an important one, since this class of heart disease accounts for almost two-thirds of all cardiovascular deaths.

Robert I. Levy, M.D., director of the National Heart, Lung, and Blood Institute, says improved diagnosis and treatment have been important in cutting down the cardiovascular death toll. More heart-attack victims get to the hospital in better condition. More hospitals have intensive coronary care units. Physicians and surgeons have increased their knowledge and skill in detecting and dealing with heart problems. And more people are making lifestyle changes that medical experts believe will help ward off heart attacks and stroke: lean diets to cut down blood fats and keep off excess weight; cutting down or quitting smoking; exercising regularly and well.

MYSTERY DISEASE . . . MEASLES PLAYBACK

About six-hundred-thousand people received killed-measles-virus vaccine during the early 1960's, while others had measles shots of an attenuated live virus. Today, cases of hard-to-diagnose illness—which turns out to be measles—are cropping up among people who were immunized, Erwin J. Haas, M.D., and Vernon E. Wendt, M.D., of Grand Rapids, Michigan, reported to fellow physicians in *The Journal of the American Medical Association.*

The odd measles, which may imitate Rocky Mountain spotted fever, appear most severe in patients who were given the killed form of vaccine, though a less severe illness sometimes appears in those who had attenuated-live-virus shots. The Michigan doctors say that two-thirds—over four hundred thousand—of those who had the killed vaccine are susceptible to the unusual measles infection. The doctors recommend that people who had killed-measles-virus shots should be re-immunized with the attenuated vaccine.

FIRING UP THE CHICKEN-SOUP CURE

Will good hot chicken soup clear your breathing passages when you have a bad cold? It works best if it's spicy with pepper, garlic, and curry, suggests Irwin Ziment, M.D., in *The Journal of the American Medical Association.* At the UCLA School of Medicine in Los Angeles, Dr. Ziment studied effects of expectorants, which increase saliva and respiratory-tract secretions and help to loosen mucus. His finding: anything that stimulates the vagus nerve, even medicines that cause vomiting, triggers the secretions that clear up congested breathing. And spices can set off the vagal reflex.

Dr. Ziment speculates that a traditionally bland diet—such as that in England—may help to account for a high incidence of bronchitis.

AIR QUALITY: HOW BAD IS IMPOSSIBLE?

The better to help us understand what it all means when the weather announcer gives us an air-quality index reading, the federal Environmental Protection Agency has created PSI: Pollutant Standards Index, a uniform system for describing pollution conditions so that pollution scores can become as consistent and familiar as the temperatures. Until now, there have been more than a dozen kinds of air-pollution scorekeeping. The new PSI, which the EPA hopes will be adopted across the nation, takes into consideration five major pollutants, rates the air mix from "good" to "hazardous," relates the results to general health recommendations—helping weather reporters discuss the situation clearly, though the air be far from clear.

X-RAYS THAT GIVE YOU CANCER

If you received radiation treatment in any part of head or neck when you were a child, you have slightly more risk of developing thyroid tumor than someone who had no X-ray treatment. What to do: Don't worry; do have a thorough checkup of your thyroid each time you visit your doctor; do tell your doctor about any early radiation treatment; do report for medical attention promptly if you have or think you have any lumpiness or swelling around the base of your throat.

Years back, radiation was considered good medical practice and was widely used for enlarged tonsils and adenoids, mastoid infection, sinus problems, benign tumors, scalp infections, even acne. Later on, medical observers found more thyroid tumors than usual among the people who had such treatment, found also that the tumors can turn up any time between five and thirty-five years after irradiation.

The National Cancer Institute, joined by the National Institute of Arthritis, Metabolism, and Digestive Diseases and by the Food and Drug Administration's Bureau of Radiological Health, held a scientific workshop on the thyroid aftereffects of early X-ray treatment. Among other things, the group developed guidelines for doctors to use in searching out, examining for, and diagnosing thyroid tumors.

The NCI points out that only a small percentage of the thousands who had early radiation actually do develop thyroid tumors. Most of these tumors are benign; and those that are cancers usually are slow-growing, have not spread, and are curable by surgery when they are caught promptly.

WARTS— A DOGGY DISEASE

Your best friend (canine) might be giving you warts. In Finland, virology expert Dr. Seppo Pyrhönen tested cattle, horses, and dogs for wart-virus antibodies, found a surprising proportion of dogs carried the antibodies in their blood, showing that they'd had the virus. Similar antibody scores were found in youngsters of about the same age as their dogs. Cattle, too, came under suspicion as potential carriers of warts to humans; but horses showed no signs of human wart-virus antibodies. One dog that often fondly licked its owner's neck produced a crop of warts right on the licked area. Now Dr. Pyrhönen wants to find out whether people can give warts to dogs.

WHAT'S THAT YOU'RE EATING?

You can become more clear-eyed about what goes into your mouth in a week by using *Nutriscore* (Methuen), a new nutrition book by home economist Ruth Fremes and nutritionist Dr. Zak Sabry. A rate-yourself plan that's a game and a graph, the scheme involves eight food groups; you chart your intake (a pocket-sized pamphlet's included), compare your score with good-nutrition figures provided by the authors. You will have a permanent gain in your knowledge of nutrition, can adjust your eating habits for healthier living.

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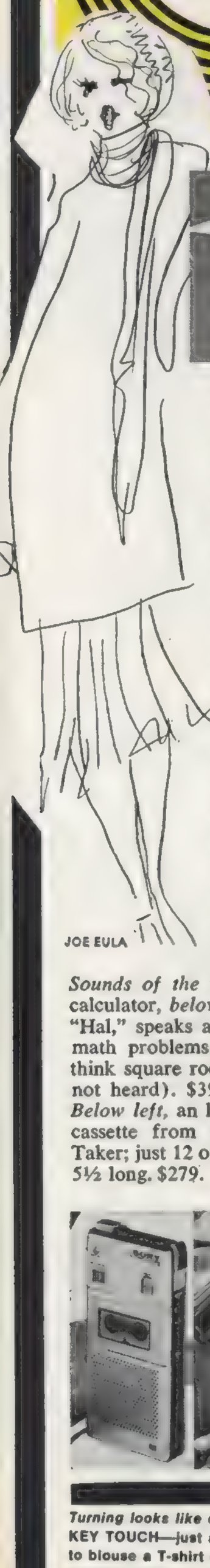
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OBSERVATIONS to know about . . . fashion news, tips, what's going on . . .

O.B.



JOE EULA



MAKEOVERS OF BIG '70'S STARS into Depression-period delights go on and on . . . because of *The Late Show*, nobody is too young to remember the '30's. Latest: Carol Channing (see sketch, left) forsakes her 1920's, has a '30's new look as a widow discovering sex in London farce *The Bed Before Yesterday* (in Philadelphia and Boston this month). . . . Jeanne Moreau, above, in Madeleine Carroll trench, Garbo slouch (but whose false lashes are those?), her own marvelous mouth, playing Didi, the biggest star on the lot, in the movie *The Last Tycoon* (see it this month, read about it on page 233).

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Sounds of the '80's today: A talking calculator, *below right*, your very own "Hal," speaks as it performs intricate math problems (silently, too, if you think square roots should be seen but not heard). $395 at Neiman-Marcus. *Below left*, an hour of talk on micro-cassette from Sony's Pocket Memo Taker; just 12 ounces, 2½ inches wide, 5½ long. $279.



A dream of a boutique: the new Ralph Lauren headquarters at Henri Bendel. A men's (very-English-tailor) shop for women, *below*. Walnut paneling, display cases from the old Boston Brooks Brothers; a superb collection of tweeds, twills, and such, stored in bolts on open shelves. Your choice, custom-tailored into a jacket—what a present!



●●●●●●●●

WHAT SHIRLEY SAW: MS. MacLAINE GOT A PREVIEW OF GREAT, EASY LOOKS LIKE THIS B&W TURNOUT WITH A NEW PROPORTION FROM NINO CERRUTI'S NEW PARIS COLLECTION. SHE LOVES THEM. WHO WOULDN'T?

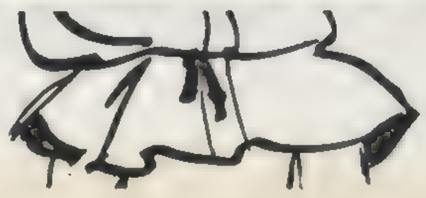


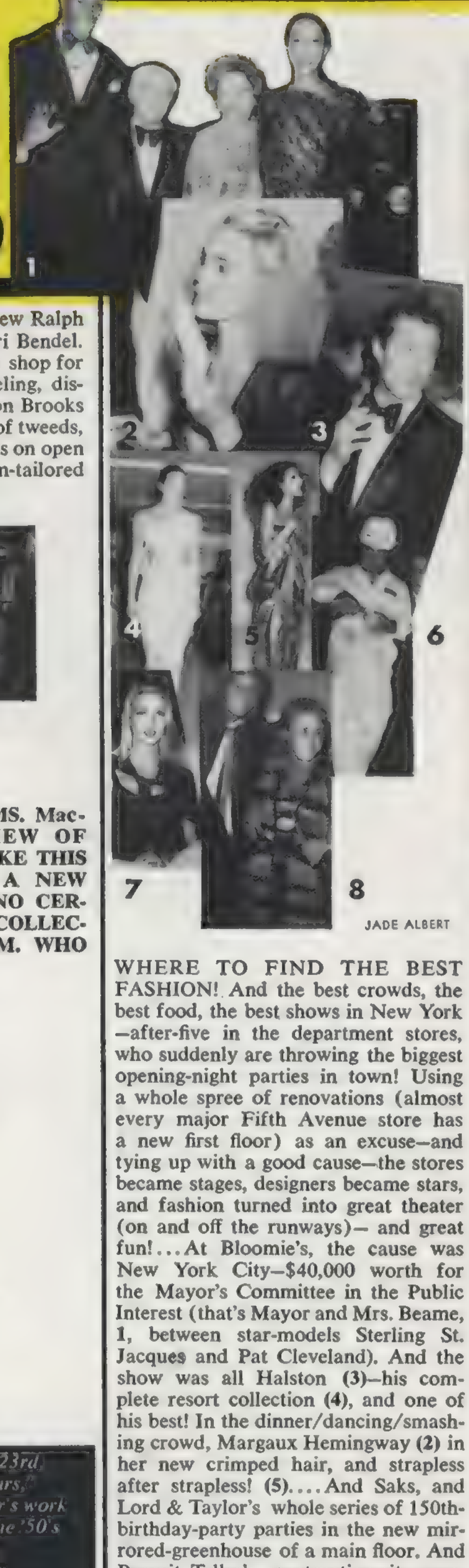
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You must remember this: the 23rd, the date for "Galanos—25 Years," a riveting retro of the designer's work from early California days (the '50's sheath) up to super stature. Opening-night gala promises a sparkle-star fashion show. If you miss that, second chances at the show through February 5 at Fashion Institute of Technology in New York.

Turning looks like crazy: **this month's KEY TOUCH—just a shoestring of leather to blouse a T-shirt or shirt over pleated pants or a slightly dirndl skirt.**

SUSAN DADE





JADE ALBERT

WHERE TO FIND THE BEST FASHION! And the best crowds, the best food, the best shows in New York—after-five in the department stores, who suddenly are throwing the biggest opening-night parties in town! Using a whole spree of renovations (almost every major Fifth Avenue store has a new first floor) as an excuse—and tying up with a good cause—the stores became stages, designers became stars, and fashion turned into great theater (on and off the runways)— and great fun! . . . At Bloomie's, the cause was New York City—$40,000 worth for the Mayor's Committee in the Public Interest (that's Mayor and Mrs. Beame, 1, between star-models Sterling St. Jacques and Pat Cleveland). And the show was all Halston (3)—his complete resort collection (4), and one of his best! In the dinner/dancing/smashing crowd, Margaux Hemingway (2) in her new crimped hair, and strapless after strapless! (5). . . . And Saks, and Lord & Taylor's whole series of 150th-birthday-party parties in the new mirrored-greenhouse of a main floor. And Bonwit Teller's construction-site spectacular for The Museum of Modern Art, in the middle of renovations—hammering still going on, bars in the elevators, hardhats pouring champagne from the runway (6), and Tai and Rosita Missoni (8) and all their clothes on the runway. And great looks in the audience—long, blond model Karen Bjornson (7)—and "peasants" everywhere! These were *fashion* spectaculars!

Slumming '77

Whether it's to a black-leather bar or to a black-laced topless dive, slumming is back with us once again. It seems that low-life sleaze has taken the place of high-life savvy in terms of late live entertainment, that is. New York already has its designated scuzz strips: along the lower West Side's waterfront for leather and chains and in the East Fifties for the bottomless, topless (and, in some cases, shapeless) girlie revues. Rumor has it that the likes of Truman Capote and Lee Radziwill have graced such downtown haunts as the Crisco Disco and The Anvil; while the more illustrious U.N. Ambassadors have been known to linger around midtown's Bottomless Pit and Three Ring Circus clubs.

The problem is not finding what and which scum to scoop but what to wear while skimming the scene (if, in fact, you even care to get your feet wet in such slime). I've learned from personal experience that slumming it doesn't mean slobbing it. For instance, the first time I was taken to a topless joint, I dressed in denims and a T-shirt and was mistaken for one of the club's "amateur night" rookies—even though I was seated with my date at a table. Apparently, the girls do put on their casual civilian clothes in between sets to mix and score with the male clientele. Warning: definitely go in high drag to these topless dregs.

While in the same denim attire at a leather bar, I wasn't noticed at all—which can be rough if the raunch gets out of hand and fists start flying and you're taken for one of the guys. So, again I say, dress up; at least your clothes will act as a form of protection, since many heavy leatherites will think twice about confronting an actual well-dressed lady. The idea in both slumming situations is to look as feminine as possible (which shouldn't be hard since luxe is the look nowadays), particularly in the black-leather arenas where the guys follow their own elaborate code of dress having to do with the number of chains, keys, and handkerchiefs hanging out of their right back pants pockets.

Perhaps the most important accessory of all, in either case, is a strong male escort on your arm—even better—a strong stomach. Whatever, it just goes to show you that nothing ever changes. Forty years ago, people glitzed themselves uptown to Harlem; now, they get off ermine'n'pearling it downtown to a dive—called The Toilet?

—BLAIR SABOL

How the French let you see what they want you to see.



No matter how attractive a woman is, she can never neglect her skin. The most fundamental aspect of beauty.

The French learn this at a tender age. For French women are carefully taught to perfect a look of radiant, seemingly flawless skin.

Their tools, quite simply, are beauty treatments and cosmetics as uncompromising as they. Lumilane Fond de Teint liquid makeup is one beautiful example of this.

Created to pamper, Lumilane enjoys a moisture complex that acts as an extension of daily skin care.

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There's more to dressing today– more charm, more dazzle... more DELIGHT!

What you're going to see in this issue is the beginning of a new way of dressing. **It has to do with a new kind of adornment . . . with touches of dazzle.** It's having one glorious gold-shimmered shawl that's going to turn the look of everything you own at night . . . it's sliding into a bare gold slingback slipper . . . and then adding more gold—a wide, sensuous, body-hugging gold cuff or a flutter of delicate gold leaves at the throat. . . . It's wearing a wonderful new *unheavy* gold makeup that's all softness and glow and probably the best thing that's happened to your skin in years! . . . But dazzle is only half of the story. **There's a new softness and prettiness that's coming through right across the board.** You can see it in skirts—a new longer, fuller, softer skirt. At night, at home, a black silk peasant skirt to wear with a white silk shirt and shawl. Or, in a warm-weather place, the all-out charm of a longer white linen skirt that just floats around the leg—a thin, soft-but-crisp white handkerchief linen to start collecting now. And wearing now! There is the instant freshness of a white linen top that slides over everything from grey flannels to brown velvet (to more linen, come summer). . . . There's a raft of soft, slide-y, string-y textured things—sweaters and tops and belts—you love as much for the way they feel as the way they look. . . . And there's more! But if all of this sounds like a lot of new clothes—and a lot of money—go back and read it again. What we're talking about—the new delights in fashion—are the small pieces you add. And the only thing big about any of them is the difference they make. . . .

The new turn—the new excitement—in fashion is the new feeling for ornamentation. It's the fashion breeze that started at Saint Laurent and it's showing itself in different ways. On these 10 pages, some of the ways: gold—and more gold!...deep, jewel-bright color...the shimmer of metallic embroidery. And the key—the difference—the most luxurious, most romantic new accessories: shawls and scarfs, beads and bangles, gleaming little evening sandals. Plus the fur and the makeup to wear with everything. You can go part of the way...you can go all the way...you can look *terrific!*

What to wear with what

the new DAZZLE

This is it, opposite—a new way to look at night, a new feeling of ornamentation. And it starts with a new feeling for gold—unblatant, unbrassy gold hair-streaks just brushed on for evening...the allure of a soft little top in gold-lamé-and-black stripes. To wear with the kind of jewelry that makes the most of gold—that makes the point of color and texture—new sleek-smooth bangles and ropes of silk-tasselled worry beads in a mix of semi-precious stones—green jade, black jade, jasper, aragonite, tiger's eye. There's nothing theatrical about any of it, it isn't Christmas-tree dressing—it's a question of knowing what to wear with what...and it's beautiful! Jewelry, by Angela Cummings of Tiffany. Bracelets, from $275-$1,975; necklaces, from $395-$540. Kay Unger for St. Gillian blouse....**The make-up to wear at night:** one that gives skin a shimmer of its own and lots of soft, pretty color. Colors like Fabergé's new Frosty Peach Brush-On Blushing Color, and Russet lipstick. These 10 pages, makeup by Ariella. Hair, by Christiaan—who did the gold streaks with Mehron's Metallic Powder brushed on damp, conditioned hair.

It starts with GOLD...

ARTHUR ELGORT



...sometimes it's COLOR

Color!—glorious color—from Galanos, the theme that ran through his collection: shots of color for day...and for evening, color was the whole message. The color here—his vibrant, bi- and multi-color dresses—all soft, narrow-falling, with varying degrees of bareness. It's a whole other kind of dazzle for evening ...and Galanos does it to perfection!...The best of all the clothes he does best will be shown in "Galanos—25 Years," a retrospective exhibit to open on November 24th at the Fashion Institute of Technology in New York. More about it in Observations, page 199. . . . **Black and red at night,** this page—two of the colors women love best, two beautiful ways. *Left:* The camisole dress: a softly gathered blouson top and narrow-falling skirt in black satin crêpe with an inset of pleated red silk crêpe, red belt. Dress, of Taroni silk; Gandini inset. About $1,325. Bonwit Teller; Amelia Gray, Beverly Hills; I. Magnin....**If you're looking for the perfect dinner dress,** *right:* his thin silky black jersey dinner dress—the ease of a blouson top, the smallness of an elasticized waist, and the glamour of a waist-to-hem side-slit over a slit red silk slip—it's covered, it's bare...it's a knockout! Of Abraham rayon jersey; Gandini silk slip. About $1,550. Saks Fifth Avenue; Nan Duskin; Neiman-Marcus; I. Magnin....**The most color, the most bareness...the most!**—*opposite left*—his plunge of a halter dress in floaty fuchsia silk chiffon slit over ultra-thin chiffon underlayers—in a rainbow of brilliant colors—each one slit higher than the last. With a fuchsia scarf wrapped at the waist—sensational! Of Bianchini fabric. About $1,590. Bergdorf Goodman; Nan Duskin; Neiman-Marcus; I. Magnin.... **The Galanos turn on one-shoulder bareness,** *opposite right:* vivid purple silk jersey belted in red, with an inset of pleated red silk crêpe—all color and softness. And *narrow!* Of Bianchini fabric. About $1,390. Martha; I. Magnin. The background, the Metropolitan Museum of Art, New York. . . . **What to add when you're going out at night:** fragrance—the classic evening accessory. One of the nicest—a light-enough cologne to splash all over—Chanel No. 19, a mélange of fresh flowers. Hair, Christiaan; makeup, Ariella. Accessories, next to last page. Men's clothes, by Jacques Bellini.

What to wear with what
the new DAZZLE

ARTHUR ELGORT





A SHAWL can do it...

The gold-dazzled shawl, *left,* to throw around a marvelous reversible cardigan in dark-brown mink and nutria. With more gold (more dazzle!)—instant easy-evening when you're sweater-dressing at night. Jacket, Bill Blass for Michael Forrest, of Sabra Dusk mink and natural nutria. About $6,500. At Bonwit Teller, N.Y. and Chicago; Nan Duskin; Montaldo's; Furs by Weiss, Cleveland; Lou Lattimore; The Denver; Bullock's Wilshire. Saint Laurent shawl, of cashmere, silk, and lamé. About $90. At Bergdorf Goodman; Neiman-Marcus; I. Magnin. Gold and semi-precious stones: Madeleine van Eerde for Boris Jewelry....**To turn a make-up for evening:** try blushing with a touch of shimmer—e.g., Frances Denney's Incandescent Cheek Paint in Flapper Peach. Plus a little Frosted Cream to highlight eyes. **The look turner,** *right*—Saint Laurent's fling of lamé print shawl that can turn anything you own into something terrific! Here, wrapped over a soft two-piece "peasant" dress in thinnest gold metallic, with Bulgari's ruby-tasselled chain; links of enamel and diamonds. Shawl, of cashmere, silk, and lamé, about $160. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Dress, Giorgio Sant'Angelo for the Couture Collection, of acetate and metallic (Ross Zeldin fabric). About $450. To order, Saks Fifth Avenue, N.Y.; Sakowitz. All jewelry, Bulgari Danaos Ltd. All these pages, hair, by Christiaan; make-up, by Ariella.

What to wear with what
the new DAZZLE

ARTHUR ELGORT

A certain JEWEL...

The mood goes on . . . at home, *left*—pyjama-dressing with flickers of gold—the bare, slit-away covering in gold-threaded chiffon —a peach-grey-and-white print, tied over a silky little peach bra and matching pants. To wear with more gold: a spill of gold-leaf necklace, gold buttons at the ear, gold "string" hair ribbon, and the barest gold sandals—you can add touches of gold everywhere when the gold is this delicate! Pyjama by Fernando Sanchez. Covering, of rayon and metallic threads, about $115. Bra and pants, of American Silk Mills silk, about $82. Mid-Nov., Bonwit Teller; Nan Duskin; Swanson's on the Plaza; Neiman-Marcus; Marshall Field; Eleanor Keeshan; Carol & Mary; Creed's of Toronto. Accessories, next to last page.

All the difference, *right*—a close-up on the things that can turn a look now. The ornamental jewel: Van Cleef & Arpels' crunchy, textured hoops of diamond-and-sapphire. One of the new "barbaric" jewels—it has all the dazzle without being a dangly-spangly chandelier of an earring. . . . The luxurious fabric—silver-embroidered chiffon in a pale, pretty blue. . . . **And a perfect makeup—** i.e., a makeup that adds sheer color, sheer gleam, without getting heavy and frosted. Here from the Fashion Fair Eye Accent Collection, Jade Green/Jeweled Jade eye shadow with Bronze Blush and Dawn Dew lipstick. Oscar de la Renta dress—for another look and details, page 222.

What to wear with what
the new DAZZLE

ARTHUR ELGORT

Touches of GOLD...always!

The shoe at night—a delicate metallic sandal—the shoe that goes with everything from easy-evening grey flannels to crêpe de Chine. *Above right:* The surprise of a pale-pink metallic sandal, on a flat heel, with cross straps. Roger Vivier for Garolini. About $52. Dec., at Bonwit Teller; Sakowitz; I. Magnin. . . . The sexiest—the big-evening sandal, *opposite below*—strippy gold snakeskin on a high heel. From Halston's first shoe collection. About $78. . . . *Opposite center:* The next-to-barefoot sandal: Halston's flat thong in pale-blue metallic. About $54. Both, Halston for Garolini. Jan., at Saks Fifth Avenue, N.Y. Dec., at Garfinckel's; Sakowitz; I. Magnin. (A reminder: with sandals like these, you want nude stockings that have the tiniest hint of shimmer. And you want a perfect pedicure!) Van Raalte pantie stockings. Lord & Taylor; Bullock's Wilshire . . . . **What to wear most of,** *opposite*—wire-thin bangles in fake gold and silver. Collect an armful—at $7.50 a dozen, you can afford it! By Carolee Designs. Bergdorf Goodman; Neiman-Marcus; Bullock's. . . . The manicure and pedicure, these 2 pages, by Moi Cosmetology. The nail color—Mary Quant's Gold Bullion. On all the pages, hair by Christiaan; make-up, Ariella.

On one hand, near right: the gold makeup that will change your mind about gold makeup. A sheer new gel eye makeup—Mary Quant's Gold Gloss—iridescent, subtle—it comes in pure gold and gold-mixed color. From the thumb: Palm Beach, Goodnight Gold, Gold Mixer, Golden Grape, and Golden Sky . . . **The bracelet to add day or night:** a wide ribbon of a cuff set with "tubes" of turquoise, charcoal hematite, and gold. Angela Cummings of Tiffany. About $3,210.

What to wear with what
the new DAZZLE



What to wear at night—

depending

...depending on what kind of evening and where and with whom and how many...and. Nobody is saying that there are rules of P.M. dressing, and if you break them you'll never be asked back. We're saying this: for all the variables of evening, there is more now than a full-scale evening dress at one end of the spectrum and a little cocktail number at the other. There are *options.* And within the options, a mood of ease and luxury that applies to every level of evening....Here, to give you a quick picture of where the options lie, the two most opposite—most modern—levels of dressing at night.



At its most relaxed and at-home-private, *left*—this year's take on a robe-and-pyjama: the navy cashmere kimono, tied with a silken cord over a pretty little camisole and pants in spice silk crêpe de Chine. Fernando Sanchez kimono (Amicale fabric), about $260; camisole, about $44; pants, about $68 (American Silk Mills). Mid-November, Bloomingdale's; Dolly Kay; Rich's; Hattie; Balliet's; Frost Bros.; Bullock's Wilshire.

The most!—*right:* the most dressed most women will ever want to be, and the most sensational turn of a way to look at night since you discovered pants. Geoffrey Beene's loose, wrapped overshirt and a slit of a skirt in black-dotted ivory silk crêpe de Chine (Gandini fabric)—if you're talking ease, luxury, modern, this is what the words mean! About $800. Late Nov., Bergdorf Goodman; Nan Duskin; Dayton's; Neiman-Marcus; Frederick & Nelson. Hair, Harry King; makeup, Joey Mills. Accessories, next to last pag

Fragrance brief: We don't really believe in day perfumes and night perfumes. But some scents have a certain presence—they make you feel a little more dressed. Norell, for instance—it isn't a "night" fragrance, just very nice to wear at night

BOB RICHARDSON

How you dress for at-home depends on whose —your place or their s. But some things always go — wherever, whatever — a feeling of ease ...a very casual kind of luxe....

When all you want is to sit back and relax, *above*...the long, silky, side-slit tunic in taupe, with a pretty pale-pink lining, over silky off-white pants. It's a new turn on caftan/robe dressing... and dressed enough if unexpected company unexpectedly turns up. By Olga, of Qiana (Klopman fabric). About $65. Aleman's; Strawbridge & Clothier; Rich's; Marshall Field; Hovland-Swanson; Bullock's; Nordstrom. **If you love the feeling of being dressed at night,** *right,* and still want the ease of being in a robe —the slide-into kimono-wrap dress from Stavropoulos in a marvelous navy silk-on-silk stripe with jewel-shimmered edges. The luxury is in the fabric...and the touches: the vermeil buckle at the waist...the bare gold lizard mules. Dress, of Lafitte fabric, about $975. At Martha; Nan Duskin; Maison Blanche; Frost Bros. Accessories, next to last page. Hair, Howard Fugler of Vidal Sassoon; makeup, Joey Mills. Photographed at the SoHo loft of Jack Ceglic.

Fragrance brief: If you sometimes feel the whole world is wearing your favorite perfume, consider this for a change—"1000" de Jean Patou. It's a blend of rare essential oils you special-order from a limited edition. A very seductive fragrance... and very personal

What to
wear
at night—

depending

BOB RICHARDSON





If you love being in pants at night, you've got a choice of coverings—depending on what degree of evening you're pants-dressing for....

Super casual—and a lot of women's idea of dressed, *opposite page:* grey flannels, a glittery top, and the most glamorous new turn on a shawl—a marvelous blanket of mink to just throw around and go...to the theater, a non-black-tie dinner, etc. Shawl by Grosvenor Canada in dark mahogany mink, about $2,950. Bonwit Teller, N.Y. and Chicago; Nan Duskin; Saks-Jandel; Roberts-Neustadter Furs, Boston; Chudiks of Birmingham, Michigan; Frost Bros.; Bullock's Wilshire. Lurex top by Giorgio Sant'Angelo for the Couture Collection (Ross Zeldin fabric). About $175. To order, mid-November, at Saks Fifth Avenue, N.Y.; Sakowitz. **The broadtail blouson you wear like a sweater,** *left,* knit-trimmed—one of the nicest little jacket shapes to slip on over a shirt and pants when you're going to a movie and he's in a business suit. Soldano of Italy, in natural brown Swakara broadtail lamb from South West Africa, $3,000. Bonwit Teller, Chicago. Pants by Frank Young for the Arthur Richards Woman, in taupe wool, about $70. Lord & Taylor; Claire Pearone; Neusteters. **For every place you might think black velvet pantsuit,** *right*—the double-breasted broadtail blazer and black wool serge trousers. With a white crêpe de Chine shirt, it's all many women ever need to be dressed at night! Christian Dior blazer in dyed black Swakara broadtail lamb from South West Africa, $2,950. Christian Dior Furs, N.Y.; Saks-Jandel; Bonwit Teller, Chicago; Balliet's; Sakowitz; Holt Renfrew of Canada. Calvin Klein pants (Burlington Ms. fabric). About $84. Bloomingdale's; Kaufmann's; Saks-Jandel; Bullock's. Hair, Howard Fugler of Vidal Sassoon; makeup, Joey Mills. Accessories, next to last page.

Fragrance brief: If you're going as a twosome, it's nice to be unclashing. You could use his scent, but Revlon has another twist: a perfect companion for sexy modern Charlie—sexy, modern, *masculine* Chaz. (Extra for Charlie fans: it now comes in Touch-Tip form—hardly bigger than a lipstick and just as handy.)

BOB RICHARDSON



What to wear at night—depending



It could be Sunday dinner...an evening of good food and good friends when you want to look a little special (but not so dressed that you're going to worry about spilling the spaghetti sauce!)

Foolproof, *far left:* the cashmere-y beige pullover and pants, to wear with a pretty gold sandal, some gold bangles—even if half the room is in jeans, you'll be great! By Kimberly, in Nomelle and cashmere, about $120. Bergdorf Goodman; Kaufmann's; Garfinckel's; Higbee's; Marshall Field; Hovland-Swanson; Sakowitz; Robinson's, California; John Hogan. **The perfect ivory pyjama,** *left:* Mary McFadden's pleat-front silk shirt-tunic and narrow pants—simple and beautiful, and it feels wonderful on (but put on an apron if you're going to be in the kitchen!). Shirt, $475; pants, $265. Horikoshi fabric. Henri Bendel; Nan Duskin; Barton/Sligh's; Dayton's; Stix, Baer & Fuller; Neiman-Marcus; I. Magnin. **Great living-room dressing,** *above* —i.e., it's super for curling up on sofas, sitting on floors, etc.—the easy glamour of a "sweatshirt" and pants in shimmery cognac panne velvet. By Frances Henaghan, in acetate and cotton. About $108. Saks Fifth Avenue; Woodward & Lothrop; Lillie Rubin-South and West; Higbee's; Hovland-Swanson; Bullock's; Wilshire. **There's a kind of evening when a long skirt and contrasting top is just right,** *right*-and this is it! Star of Siam's white silk peasant blouse and black silk tiered skirt—it's what casual and pretty at-home is all about. Blouse with black piping. Skirt and blouse, about $306. Bergdorf Goodman; Nan Duskin; John Baldwin; Sakowitz. Hair by Howard Fugler of Vidal Sassoon. Makeup by Joey Mills. Accessories, next to last page. Photographed at the SoHo loft of Jack Ceglic.

Fragrance brief: Evening is when you might want to try something sensuous and romantic—in this category, one of our favorites: Jean D'Albret's Ecusson.

What to wear at night—***depending***

BOB RICHARDSON

When going-to-the-movies translates to private screening (for which also read most theater/music/dance evenings), understated glamour is the whole idea—think pants, pyjamas. And fur—the best P.M. covering

A steal!—and still as dressed as you'd probably ever get for this kind of evening, *left:* a one-shoulder black tunic pyjama for around $44—for that, you can swing all the little touches of gold you need! Leslie Fay pyjama, of polyester. Lord & Taylor; Woodward & Lothrop; Jordan Marsh, Florida; Hudson's; Frost Bros.; Bullock's. **No matter what everyone else is wearing,** *below,* in this—Halston's perfect cashmere-sweater pyjama in thin black stripes on brown—you're not just going to look great, you're going to look right. About $800. At Halston Ltd. **This fur was practically made for P.M. dressing,** *right:* a wonderful bundle of long-haired, silky natural silver fox coat—and all that light around your face—whatever you put under it, you are going to feel marvelous! Christie Brothers coat (fur from Poland), about $9,000. At Christie Brothers, N.Y. and Atlanta; Bonwit Teller, Chicago; Godchaux's; Swanson's on the Plaza; Bullock's Wilshire. Hair, Howard Fugler of Vidal Sassoon; makeup, Joey Mills. Accessories, next to last page. All backgrounds, Paramount Pictures' Screening Room, N.Y.

BOB RICHARDSON

What to wear at night—

depending

The great thing about pales at night, *right*—pale fur, especially—is that they give a quick, glamorous turn to the most casual pieces. This blush mink jacket, for instance—over a cream sweater and flannels, it's instant evening. Jacket, by Mohlé Originalla, of natural Pink-Glo mink, about $3,295. Abraham & Straus; Higbee's; Marshall Field; Frost Bros; Robinson's, Beverly Hills; Frederick & Nelson. Calvin Klein white pants, of wool (Anglo Fabrics, loomed in America), about $84. Saks Fifth Avenue; May D & F; I. Magnin.

Fragrance brief: There's more to the impact of an expensive perfume than beautiful scent—like fur and jewels, it's a luxurious feeling (a lift in itself!). Unlike fur and jewels: you can buy just a little—e.g., a ¼ ounce of Bal à Versailles for $35—accessible luxe!



What to wear at night—

depending

There are certain evenings—benefits, black-tie dinners—when a long dress (or its equivalent!) is going to make you feel very good about yourself...Tip: if you're thinking resort, think white or pale—it will work for you North *and* South.



Camisole-dressing, *far left,* in pale-blue matte jersey, beading on top—a charming way to show pretty arms. By Martin Staehely for Victoria Royal, of nylon; about $220. End of November, at Bloomingdale's; Lillie Rubin-South and West; Jacobson's; Bullock's. **A lot of what you've been hearing about for evening,** *center:* the "peasant" dress, the new feeling for dazzle—Oscar de la Renta's very gentle, pretty version in palest-blue georgette with silver Lurex threaded through, just full enough to put a little romance in the breeze. Of rayon. About $480. January, at Bloomingdale's; Wanamaker's; Jacobson's; Harzfeld's; Neiman-Marcus; Robinson's, California. **If you were going to own just one long dress,** *left* – the classic one-shoulder long dress in ivory satin. And if you were going to own one warm, super, A.M./P.M. covering—the blonde fox coat with a giant shawl collar. Dress, Tassell for Norell; about $1,190. Mid-Nov., Martha; Nan Duskin; Montaldo's; Harzfeld's; I. Magnin. Coat, Norell for Michael Forrest, of natural ranch Candlelight fox. About $15,000. Bonwit Teller, N.Y. and Chicago; Nan Duskin; Montaldo's; Lou Lattimore; The Denver; I. Magnin. **If you're great in pants,** *right,* and the evening calls for a long dress...the white matte jersey halter jumpsuit and glittery cardigan. It goes where any of the dresses here would go – which, on these pages, happens to be Régine's, N.Y. Morty Sussman for Mollie Parnis Boutique; Jasco Fabrics rayon. About $590. Bergdorf Goodman; Lillie Rubin-South and West; Jacobson's; Stanley Korshak; Swanson's on the Plaza; Bullock's. Hair, Howard Fugler of Vidal Sassoon; makeup, Joey Mills. Accessories, next to last page.

Fragrance brief: There's always a certain excitement about trying a new perfume—especially at night, when you're really dressed and the mood is up. To try—and not just because it's new from Guerlain and they don't do a new perfume every day: Parure.

What to wear at night—depending

It almost goes without saying—when it comes to coverings at night, there's nothing like fur. Not only is it the most luxurious, it's the warmest. (And if you're dressing in something thin and bare, where it's cold, it's something to think about....)

The mink kimono, *left*—the kind of coat that makes women dream of owning mink—dark, gleaming Blackglama mink and enough of it to really wrap up in. And it's the kind of coat that goes anytime, anywhere! By Grosvenor Canada. About $5,500. Bonwit Teller, N.Y. and Chicago; Nan Duskin; Saks-Jandel; Bullock's Wilshire; Lazare's Furs, Windsor, Ontario; Meyer Epstein Furs, London, Ontario. **A big, wide wonderful poncho—in fur,** *right:* lustrous black mink with a handkerchief-point in back, ties at the neck—it slides over everything at night—here, gold Lurex. Pauline Trigère for the House of Black Diamond, of natural Black Diamond mink. About $3,950. Mano Swartz; Bonwit Teller, Chicago; Sakowitz. **For a woman with a really nifty figure,** *far right*—what to wear instead of a pyjama: the narrowest-on-the-body sarong-skirt—one big piece of fabric you step into, wrap and tie. With a small, matching one-shoulder top in black-striped salmon crêpe de Chine—a great new way to look at night. And sensational if you could swing the black mink poncho to throw over it! By Yeohlee, of hand-screened silk. Sarong, about $145; top, about $88. Bloomingdale's; Nan Duskin; Higbee's; Claire Pearone; Bullock's. Hair, Harry King; makeup, Ariella. Accessories, next to last page.

Fragrance brief: Sooner or later, the best French perfumes come to this country. Sooner in the case of Coriandre. One of the few fragrances actually created by a woman—Jacqueline Couturier—it's a spicy earthy scent that lasts in the lightest, nicest way.

BOB RICHARDSON



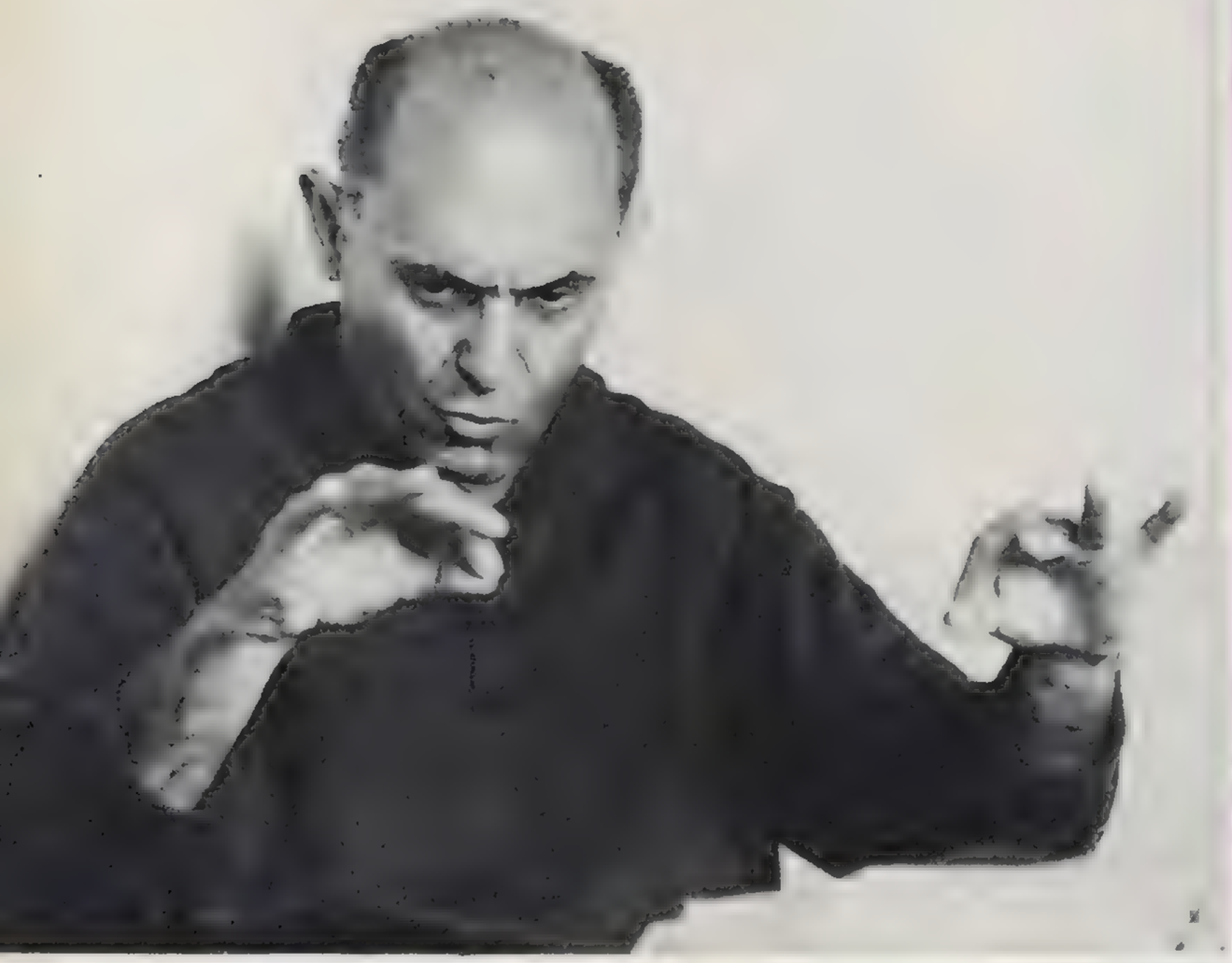
People are talking about...

what's news, what's coming

The take-it-all-in time, from now on into '77: the star-sure tickets, the on-the-zoom ideas. What's zipping—to see, hear, read. On these ten pages, must-knows—from the new male turn-ons to the greatest conductor in the world

▶ **Fey young things, and then there's Dunaway: earthy, strong, sexy as silk, Faye Dunaway (right) is the ultimate screen wonder woman. Why? Because she ain't no lady—image-wise. "Bonnie and Clyde" packed shotguns; "Chinatown"s doll was no sweet young miss. So, in '76, Dunaway's a woman with ripe movie/TV roles: Bibletotin' Aimee Semple McPherson in this month's NBC special "Sister Aimee." A '30's Jewess against Nazi Germany in "Voyage of the Damned." Then there's "Network": Dunaway's a hussy on the corporate hustle who makes Attila's Huns (and co-stars Holden and Finch) look semi-tough.**

▼ **The smashiest on-TV-screen birthday party of them all: NBC's Big Event gala-gala, "The First Fifty Years," and this astonishing fact: we have been NBC listening and then looking for half a century! Result: on November 21, we twirl back in time, live it all over again as it was lived for us via the "waves." Orson Welles narrates as we old-clip along; everyone from Angie Dickinson to David Brinkley to George C. Scott hosts. And the shock of self-recognition when Caesar and Coca (below) fun us in "Your Show of Shows"!**

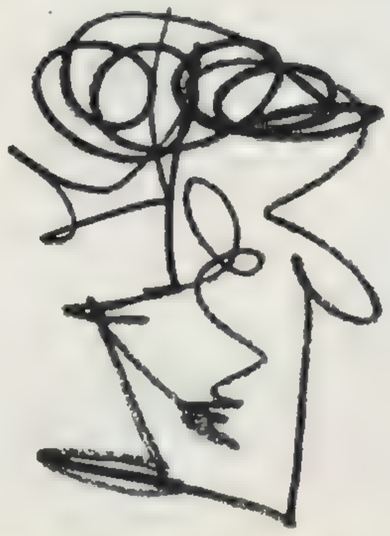






▲ **Sir Georg Solti, an intense, raspy-voiced, Hungarian-born muscle of a man, leads the Chicago Symphony Orchestra (New York gets to hear this month; Chicago, all wonderful season long), sometimes The Paris Opera, London's Convent Garden, as if he were the greatest conductor in the world—and he is (only rival, Von Karajan). Kids in jeans, young marrieds riot to hear the Solti sound live—it ranges from "angel's breath" (his description) to sonic boom. "Without total imagination one is sunk," he says. "It is everything in music."**

ANTHONY CRICKMAY





◀ **Burt Britton, a hirsute, cheroot-smoking gangly, has parlayed his passion for writers into the surprise picture book of the season: "Self-Portrait: Book People Picture Themselves." Burt presides over "review" copies at the world's largest seller of used books, Manhattan's Strand; Burt buys from, and frequently sells to, writers. Several years ago, he suddenly asked Norman Mailer (far left) and, soon after, Truman Capote (left) to draw their own portraits. Now, some seven-hundred self-revealing book-people later, Burt's got his own sure seller.**

"Network," etc.

Paranoia is a mental illness characterized by delusions (or are they recognitions?) of persecution. A top-flight American journalist started brooding on our national craziness after seeing a movie about TV. (For how Rex Reed viewed the film, see page 160.)

BY JOHN LEONARD

Coming out of a new movie called *Network* the other night, I thought about paranoia. And not only because I live in New York, where the paranoid style is in fashion, where fantasies of persecution are our platform heels.

No. One of the nice things about Watergate is that it made the whole country safe for paranoia. A numb nation learned just what all those bright young men doing kennel-duty in the executive branch of the government had really been up to, with their flag pins and their shredders and their Kewpie-doll wives and their enemies' lists. And what the FBI and the CIA and the IRS and the Justice Department and the Securities and Exchange Commission had been up to, too. Not to mention the President of the United States alone at night, in a dark wing of the White House, listening to himself on tape. It should have been a play by Samuel Beckett.

The paranoids have been proved right. Paranoia has been legitimized. There *is* a conspiracy.

Paranoia has been gaining on us for quite a while, of course. How could it be otherwise? As a nation, America doesn't seem to be working out as well as we had hoped. Individually, neither are we. We are going to grow old and drop dead like the rest of the world, no matter how many credit cards we have in our wallets to enable us to multiply our disappointments. Somebody or something must be to blame, out to get us: radioactive fallout, fluoridated water, Communists in the high schools and in Hollywood, Black power, LSD, the Mafia, and the Warren Commission. Conspiracies are nice, especially if they are silent and invisible, because they suggest that we, alone, are powerless and blameless against the dark flexing of the many *them*, unless of course we are investigative reporters for great metropolitan newspapers.

Indeed, in serious American fiction since the Second World War, paranoia has overtaken adultery as an energizing princi-

(Continued on page 275)

MARY ELLEN MARK



The recline of "Pumping Iron"'s Arnold Schwarzenegger

GEORGE BUTLER/PUMPING IRON

Sex-cessful Men

Is a bedful of Muscled Man more appealing to today's woman than basking in Big Shot's power or wearing Handsome's beauty like an accessory? Well, it helps if The Body is a Scamp.

BY BLAIR SABOL

Isn't it time we drop Paul Newman and Robert Redford as the last words in male sex images? Of course, if we let go of them, there's still the question of who or what lies beyond or better still the question of needing a male image to refer to at all. After all, how can we honestly evaluate a man's drawing power when we live in a world where Mike Douglas, Donny Osmond, Alistair Cooke, O. J. Simpson, Ambassador Zahedi, Frank Perdue, and Telly Savalas are all considered top "turn-ons"? And obviously what lights one lady's fire couldn't possibly hold a match to another's inner internal flame.

We are dealing here in that tricky area of opinion, not to mention the concept of sexuality. Actually, the latter is merely a state of mind having to do with each person's secret fantasies running along the lines of whether you can visualize your male idol going to bed with you (in your faded Fieldcrest flat sheets) and standing naked the morning after in your bathroom, using your fuse-blown blow dryer and bristleless toothbrush.

Then again, for others, a sensual male has nothing to do with physical sex at all but with power. That's why you get women falling ga-ga faced over the likes of the Shah of Iran, Idi Amin, and the Reverend Sun Myung Moon. With these guys, it's not the idea of a night in bed that increases the juice flow in females.

Since politicos and heads of state are always in the public eye, there's always a lot of discussion about their personal-appeal level. Unfortunately, most of these men strike out and opt for a neuter role. They're neither plus nor minus, just status quo, which is worse than offensive in my book.

Wayne Hays was lucky to have the Elizabeth Ray scandal; before, no one looked at him twice, much less wondered whether he was really oversexed or simply desperate. John F. Kennedy made the grade; but Teddy tries too hard, his mystique often begins and ends in the pages of

(Continued on page 281)



Instant approval: Chevy Chase scores

ARTHUR ELGORT



King Kong high-rises again

SEQUELITIS,

OR PLAY IT AGAIN, SAM—
AND AGAIN, AND AGAIN, AND AGAIN

Coming Soon to Your Local Theater or TV Screen:

Exorcist II: The Heretic
Jaws II
The Pink Panther Strikes Again
Airport 1977
King Kong in Africa
Rosemary's Baby II
Mrs. Sundance: Wanted Woman
Eleanor and Franklin:
The White House Years

Plus the Continuing Saga of:

Gone With the Wind, Dirty Harry, Walking Tall, The Bad News Bears, The Happy Hooker, The Omen

And, Lest We Forget Literature:

Oliver's Story—by Erich Segal

CULVER PICTURES, INC.



AVEDON

▲ Is the vanguard dead? No—not while theater-man Robert Wilson (above left) collaborates with composer Philip Glass (right), choreographer Andrew deGroat (center), and a pride of actor-singer-dancers ranging in age from ten-year-old Paul Mann to gorgeous Lucinda Childs to almost-octogenarian Samuel M. Johnson (all above) in "Einstein on the Beach," a five-hour-long opera. Surprise: Scheduled to be co-produced by The Metropolitan Opera, "Einstein" already is being hailed as a maximum-minimalist masterwork of twentieth-century art.



CECIL BEATON

◄ The avalanche of tell-all books, and the most diverting of them: "My Side," by just-turned-eighty (does anyone believe that?) actress-writer-wit Ruth Gordon (left, by Cecil Beaton in 1929). What a life! "My Side" has everything from the seamy to the fabulous dreamy, all Gordonized into a laugh-cry great American woman's tough testament to faith—in herself. "You gotta think positive," says Miss G. She always has—no matter what it cost her or anyone else.



THE METROPOLITAN MUSEUM OF ART, ON LOAN FROM THE CAIRO MUSEUM. PHOTOGRAPH BY LEE BOLTIN

▲ Le style Tut grabbed fashion, coupled with Art Nouveau decoration, and helped generate high Art Deco in the early '20's—after the over-three-thousand-year-old treasure of Egypt's boy-king, Tutankhamun, was spectacularly discovered. For a time, everything from baby spoons to movie palaces went Tut. Now we're Tut-tutting again. Reason: fifty-five raries from Tut's hoard (above, "Unguent Vase in the Form of a Standing Lion"—alabaster, ivory, gold leaf) will be U.S.A. touring for two-and-a-half years.

▼ Classics, and the burgeoning delight in them in concert halls, opera houses—with sellouts everywhere. And causing the happiest commotion, first at The San Francisco Opera, this month at Manhattan's Met: Joan Sutherland (below) in Jules Massenet's "Esclarmonde," an almost unknown work—resplendent with Byzantine trappings, flashy with Sutherland's crystal-chandelier tones.





▲ Plump's back—and so are redheads, at least in museums and galleries. And that's because we're celebrating Tiziano Vecelli's (Titian) five-hundredth birthday, and he's the master of luminous, luscious, mass-y flesh and that gold-red hair color known as Titian. Perfect example: "Venus and the Lute Player" (we show the Venus figure), a glory in The Metropolitan Museum of Art's "we own all we're showing" exhibition, "Titian and His Circle." "Titians," says New York's Met, "don't travel."

COURTESY OF THE METROPOLITAN MUSEUM OF ART

People are talking about...

NIGHTLIFE

Brassaï:



1932

Newton says about Brassaï, "Once you have opened the shutter of your camera at night to take a picture, you realize how much light there is in the city and how great the danger of overexposure. Often there is not enough light to focus by, but plenty for taking a photo. As a kid in Berlin, I used to take my camera and tripod out into the city and photograph the cars going by on the wet streets, and I thought it miraculous that there was good detail on the film.

"Much later in my life, I discovered Brassaï's photographs. Brassaï, the master of the 'Night Light.' His pictures still influence me very much today. A few years ago, I was lucky enough to meet him at a dinner in a friend's house. I told him of my admiration, and he invited me to his apartment, where he showed me the most extraordinary pictures of men and women he had taken in pre-war Paris at night—on the streets and in bars and bordellos. He really understands the people of the night.

"His cityscapes by night and fog have a rare beauty and mystery which spellbind me. What more can I say about this wonderful photographer?"

By Newton

FROM "THE SECRET PARIS OF THE 30's" BY BRASSAÏ. PHOTOGRAPHS COPYRIGHT © 1976 BRASSAÏ. REPRINTED BY PERMISSION OF PANTHEON BOOKS, A DIVISION OF RANDOM HOUSE, INC.

Newton



1975

About Newton, Brassaï writes, "When I published 'Paris by Night' in 1933, the English photographer P. H. Emerson gave me his medal—the very last Emerson medal. [He previously had awarded it to Julia Cameron, Stieglitz, Nadar.] And Emerson wrote, 'You have raised night photography to the height of fine art.'

"I can say about Helmut Newton that he has raised eroticism to the height of art. Even in his fashion photographs, one discovers his sensitivity to feminine sensuality."

By Brassaï

Brassaï and Helmut Newton, master photographers of the sensual, erotic, ride the crest of today's photomania in two nothing-else-like-them retrospective books, a brace of one-man exhibitions. Opposite, Brassaï's "At 'Suzy,' Introductions," 1932, from his book "The Secret Paris of the 30's." Above, Newton's "Winnie at the Negresco," Nice, 1975, from his book "White Women."

Transylvanian-born, seventy-seven-year-old Brassaï and Berlin-born, fifty-six-year-old Newton have in common: a passion for women; an esthetic sense of depravity, raised to visual elegance; wit; irony. And they both love night. They are essentially night walkers with a profound, noble understanding of the "beauty of sinister things."

FROM THE BOOK "WHITE WOMEN" BY HELMUT NEWTON, PUBLISHED THIS FALL BY STONEHILL PUBLISHING COMPANY, NEW YORK.

People are talking about... what's news, what's coming

ALEXANDER LIBERMAN

▲ Robert Rauschenberg (above) combined American Abstract Expressionism, mainstream European collage and Dada, Pop-ed it into still-evolving contemporary expressionism. Result: this fifty-one-year-old Texan is a major mainspring of latter-twentieth-century art. Confirmation: "Robert Rauschenberg," a huge retrospective now in Washington, D.C., traveling U.S.A. into '78.

▼ Cinéaste Eric Rohmer is a laughing, loving philosopher. Famous for his "moral tales" ("My Night at Maud's," "Claire's Knee"), he movie-makes the most fragile heart-to-heart subtleties into films that plunge viewers into, paradoxically, intellectual and romantic delight. In Rohmer's latest, "The Marquise of O," enchanting, unknown Edith Clever (below) is a chaste widow who becomes pregnant but doesn't know how she got that way! Rohmer makes you believe her—deliciously.



JOHN HAMILTON—GLOBE PHOTOS

NORMAN PARKINSON

◄ Forbidden fruit and other addictions: Hidden passions—everyone's got them—for pot-boilers, Gothics, lurid romances. John D. MacDonald and Georgette Heyer. Mickey Spillane. What's selling best these days? Surprisingly, chastity. Romantically inclined virgins and he-men of the Old West, from Barbara Cartland (left top) and Louis L'Amour (left below). The Queen of Cinderella Stories and The Frontier-tale King. Together they've sold over 135-million one-night reads. Bantam Books publishes two new Cartland's every month. Who reads them? Richard Crenna, Richard Avedon, Gary Player are reported L'Amour freaks. Columnist Suzy gobbles Cartland romance. Newest escape to-reads: Cartland's "The Heart Triumphs" and "Hungry for Love," Louis L'Amour's "Where the Tall Grass Blows."

RAYMUNDO DE LARRAIN

▼ Got a hobyah in your home? That goblin (below) ate people, kidnapped children. He, fellow ghastlies, and goodikins turn up in folklorist Katharine Briggs's "An Encyclopedia of Fairies: Hobgoblins, Brownies, Bogies and other Supernatural Creatures," the bedside book of the season.



◄ O.J.'s the one American kids most admire. And "Juice" O.J. Simpson, left, is the man with the most elegant moves. Flash-return running back for football's Buffalo Bills. ABC Sports commentator. Movie cop in "The Cassandra Crossing," with Sophia Loren. To-film: "Capricorn One," starring one O.J. Simpson.



◄ The star is Hollywood, and movie mirrors are turning inward again. What could be new? A look-see at the beginning of silent films, for one thing, that stars Tatum O'Neal as a young, could-be Anita Loos. She's teaming with Pop Ryan and Burt Reynolds in Peter Bogdanovich's flicker, "Nickelodeon." Hollywood goes heady with "A Star Is Born," that perennial sobster updated—via Barbra Streisand, pal Jon Peters, and Kris Kristofferson—to the '70's thing L.A.: the rock-music biz. Then there's classy pic "The Last Tycoon," from F. Scott Fitzgerald's unfinished novel about '30's studio-life, with a Harold Pinter script and the return of powerhouse director Elia Kazan. Robert De Niro and newly imported screen beauty Ingrid Boulting (left) romance, star-backed by Jeanne Moreau, Jack Nicholson, Robert Mitchum, Tony Curtis, Ray Milland, Dana Andrews. Now, that sounds like Hollywood.



HURRELL STEVE COHEN

◄Career-swings: Toni Basil (far left), glitter-glow-er rock choreographer (for Bette Midler, David Bowie, film "American Graffiti"), set to unleash her own singing and dancing flash nationwide with a NYC cabaret debut, a Warner Bros. album, an ABC-TV special. . . . Bernadette Peters (center), showstopping musical-comedy/club-love, sit-commed, not singing, gone Sally Quinn-y, as the D.C. magazine photographer in Norman Lear's latest TV-er, "All's Fair.". . ."Mary Hartman, Mary Hartman"s Country-and-Western crooning neighbor Loretta, Mary Kay Place (near left), movie-acting in "New York, New York." Mary Kay's Big-Band singing —so's Liza Minnelli—in this Martin Scorsese-directed picture show about the still shiny post-WW II Big Apple.

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▲ Paul Rudd (above), a pugnacious-eyed crackerjack smiler, is Broadway's (on and Off) cat's-whiskers kid: he gets the parts, the reviews onstage, on screen. Now he's the on-the-way-to-Congress J.F.K., in NBC-TV's upcoming "Johnny, We Hardly Knew Ye." Then he'll Romeo Pamela Payton-Wright's Juliet onstage in New York.

People are talking about... what's news, what's coming



▲ How-do-you-do Marthe Keller. Who's Marthe Keller? And why should you care? You're about to find out—in "Marathon Man," "Black Sunday," "Bobby Deerfield," three big-bucks movies with a virtually unknown female star. Marthe Keller. A Swiss farm-bred woman who made her fame treading the boards in Heidelberg, Germany, snatching the Gallic eye in French films and TV. Director Claude Lelouch introduced her to America in "And Now My Love." And now—she's Dustin Hoffman's girl in "MM," Al Pacino's girl in "Bobby Deerfield," Arab girl-terrorist in "Black Sunday." How do you do, Marthe Keller? A whole lot of fondue rides on America's response.



▲ Family albums, photo-memoirs bound in homespun, have resurfaced this Bicentennial year—as accompaniment to our oral history, as personal documents, as intimate portraits for bookstore voyeurs. Best to-buy families: "Lady Ottoline's Album," with its snaps of Virginia Woolf, Eliot—all of Bloomsbury as they really lived; Michael Lesy's biography of America, "Real Life: Louisville in the Twenties." Most poignant is "The Camera of My Family" (photo above) by Catherine Hanf Noren, the century-long story of a German-Jewish family's life.

▼ The Soar, Mikhail Baryshnikov (below) is in flight again: this time he's mid-leap between his greatest male dancer in the world sure-place to could-be movie idol. "That face is going to make every woman in America jump!" says a visitor to the in-the-making "The Turning Point" in which Misha movie-debuts as the Romantic Lead. Another Misha debut: his self-explanatory, fascinator book, "Baryshnikov at Work."

▼ Pinter time on old Broadway, which means English playwright-director Harold Pinter's slotting them in, but good. Below, the Pinter: surrounding him, top left, Sir Ralph Richardson; right, Claire Bloom; bottom right, Sir John Gielgud; left, Tom Courtenay. They star-fire Pinter's hot-hit three: "No Man's Land"—the Sirs, Pinter wrote it for them; William Archibald's "The Innocents"—Claire Bloom Pinter-directed to terrifying perfection; and Simon Gray's "Otherwise Engaged"—Courtenay's onstage American debut, directed by Pinter—flawlessly.



MARTHA SWOPE FROM "BARYSHNIKOV AT WORK"



Weekend Marriage

Three women—who are living the exciting but frightening life of the partially married—tell what it's like to be a weekday single, a weekend wife. All writers, all scholars, all working at their professions, they cope with the dislocations and the delights of having your spouse and freedom, too.

BY VIRGINIA G. DRACHMAN
MARY C. SCHWARTZ
CLAUDINE SCHWEBER

We three women are part of a rising social phenomenon on the American scene—we all have weekend marriages with one partner working in a city different from the home base. As John and Abigail Adams—one of the nation's earliest long-distance couples—demonstrated, this marriage form is hardly new. What is new is that women, in marrying, are now asserting their own needs, to work, to be mobile, to remain within their already established communities. This means that weekend marriage now must meet the heightened expectations of the wife as well as the husband.

In some ways, we were very similar. We were middle-class, professional women, in our late twenties to early forties, who shared a feminist identity. All of us had been married long enough to have established marital patterns and a certain level of trust with our husbands. We, and our husbands, were all working; so that expenses, although high, were not a problem.

Two of us—the residents—lived and worked in the same city; the other—the commuter—traveled weekly between her work and her home. One had moved to a new job and city when her husband began to commute on weekends; her tasks included making new friends, new contacts, getting her bearings. The other resident had lived in her city a long time and had established supports; this was especially important, since she was the only one of us with children. The female weekend commuter was married to a medical resident who stayed at the hospital every third night, so her short time at home was interrupted.

For all three of us, the idea of a weekend marriage was both exciting and frightening. We knew it would be difficult, but the combination of togetherness and apartness seemed promising. We understood that if we were to make this kind of marriage work, we needed to examine some of the inherent difficulties and go about a very conscious kind of problem-solving. We found no "Dr. Spock for Weekend Couples," but we did find it extremely useful to talk with each other regularly. Furthermore, we were surprised at how many people who were also living weekend marriages wanted to talk with us, once the word was out that we were meeting.

GETTING MARRIED EVERY FRIDAY

If one were to pinpoint the most critical and problematic time in the weekend marriage, it would be the time of reentry. It comes as no surprise to anyone living in a weekend marriage that airplanes have their largest number of accidents as they land. Reentry almost always involves disappointed expectations and a struggle over control, difficult strains on any relationship.

Picture this scene: Deborah had had a fairly good week, working and taking care of her two children. Because of her husband's absence she felt less obligation to present a decent meal, and she and the children had eaten at McDonald's one night, had had pizzas another, and TV dinners the third. The kitchen is a mess, but she has no inclination to clean it. She settles into watching *Ellery Queen* on TV, hoping her husband will not come home until the murderer is known.

At the point that the murder suspects are being examined, her husband, Daniel, walks in. He is excited about seeing his family, whom he has missed. He has had a difficult but exciting week and is eager to tell about his exploits. The first thing he sees is an untidy kitchen, which he knows Deborah knows always upsets him. The rest of the house

(Continued on page 278)



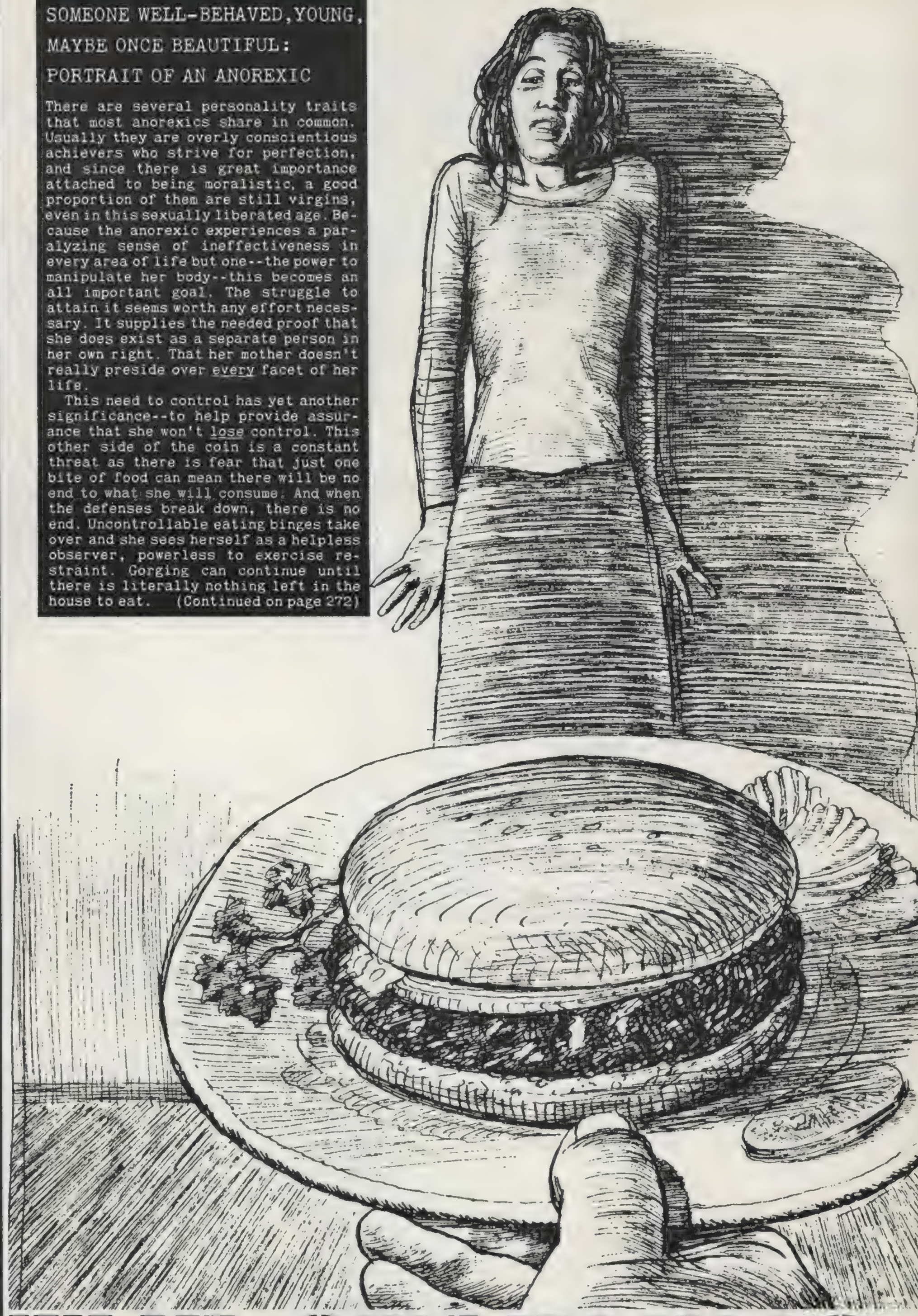
▲ **Movie director Herbert Ross did it for heartbreak and laughs with a couple of old vaudevillians in "The Sunshine Boys." Now he's done it with the master sleuth of all time, the daddy of modern psychiatry, a Heroine in Deep Distress, and a parcel of lowlifes—Nicol Williamson as Sherlock Holmes (right below); Alan Arkin as Dr. Sigmund Freud (right above); Vanessa Redgrave as H. in D.D. (above)—all in "The Seven-Per-Cent Solution." Ross has the knack of fusing such improbables as Freud and Holmes. Result: elegant spoofery, cliff-hanger laughter, and high romance. "They're coming back," says Ross, "those old-time, new-time romantics."**

NOVEMBER NOW

WHO WOULD STARVE HERSELF?
SOMEONE WELL-BEHAVED, YOUNG,
MAYBE ONCE BEAUTIFUL:
PORTRAIT OF AN ANOREXIC

There are several personality traits that most anorexics share in common. Usually they are overly conscientious achievers who strive for perfection, and since there is great importance attached to being moralistic, a good proportion of them are still virgins, even in this sexually liberated age. Because the anorexic experiences a paralyzing sense of ineffectiveness in every area of life but one--the power to manipulate her body--this becomes an all important goal. The struggle to attain it seems worth any effort necessary. It supplies the needed proof that she does exist as a separate person in her own right. That her mother doesn't really preside over every facet of her life.

This need to control has yet another significance--to help provide assurance that she won't lose control. This other side of the coin is a constant threat as there is fear that just one bite of food can mean there will be no end to what she will consume. And when the defenses break down, there is no end. Uncontrollable eating binges take over and she sees herself as a helpless observer, powerless to exercise restraint. Gorging can continue until there is literally nothing left in the house to eat. (Continued on page 272)



THE STARVING

JIM MCMULLAN

BY NONIE CAROL MURPHY

Why do young, well-off women compulsively try to starve themselves to death? The disease anorexia nervosa is on the rise. What can be done about it?

in the last 10 years...5 times as many cases

EDITOR'S NOTE: Nonie Carol Murphy researched anorexia nervosa while writing her first novel—starring an anorexic heroine—"Mutual Arrangements," *just published by Simon & Schuster.*

Each year a growing number of people are being hospitalized for malnutrition. The advanced stage of their condition is not a result of a deprived economic situation—in fact, most of these patients come from the middle and upper classes of our society. The starvation is a purposeful act, and while some weigh in at as little as sixty pounds, they continue to refuse all food, honestly believing they are too fat. Emaciated and cadaverous in reality, they suffer from what psychiatrists call a distorted body image. And from the disease known as anorexia nervosa.

The first case was recorded in 1694. Through the years, it has been variously labelled "hysteria," "obsessional neurosis," and "fear of oral impregnation" and not until 1929 was a report

high-risk age zone: 13 to 30

the need to avoid womanhood

on a patient's psychoanalytic treatment formally presented for observation. Recently, there has been a marked interest in the research of the disease because this "Twiggy syndrome" or "starvation sickness," as it is sometimes called, has been steadily increasing. Michael S. Aronoff, M.D., attending in-charge psychiatric outpatient services at Lenox Hill Hospital in New York, says that the apparent incidence of anorexia is now five times greater than it was ten years ago—not only in this country, but in Britain, Sweden, and Italy. While this illness is obviously on the rise, it should be noted

over 90% of victims are women

that some additional cases are now coming to light because of more accurate medical diagnosis and heightened awareness in the community. And although present data may tell us that approximately one person in every one-hundred thousand suffers from anorexia, no one can really know the exact figures of those afflicted, as patients rarely seek help, insisting they don't need it. Their obsessive pursuit of thinness seems absolutely normal to them. So do their skeletal bodies. Fortunately, a concerned member of the family usually steps into the picture, bringing it to the attention of someone who is qualified to give medical and psychiatric assistance, because without this intervention the patient would probably continue to abstain from eating until she literally starved herself to death.

Everyone seems to agree that excess weight is unhealthy, putting an inordinate strain on the heart. Slimness, however, is all too often pursued for other reasons—nonmedical ones. The lean and slender form, encouraged and glorified by the society we live in, has come to symbolize beauty, desirability, and the magic key to a happier life. While this image is the common goal of many people, they are not necessarily suffering from anorexia. Normal men and women have a quite different attitude toward dieting. They know that they are exercising willpower and are aware of an accompanying appetite. Limiting food intake is a definite deprivation for them. Anorexics, on the other hand, deny the need or desire for food, often complaining of feeling full after having consumed a single celery stick. Most importantly, the battle against fat *totally dominates* their lives. Even when not eating, they have a morbid fascination with food and often become preoccupied with reading menus and recipes, vicariously enjoying shopping, cooking, and feeding other members of the family the foods that they've denied themselves.

Marie R. Friedman, M.D., unit-chief psychiatrist in charge of the Adolescent Pavilion at Long Island Jewish-Hillside Medical Center, says that less than 10 percent of anorexics are male. Of the remaining 90 percent plus who are female, the majority falls between the ages of thirteen and thirty. They almost always have amenorrhea, and this lack of menses acts as a protec-

(Continued on page 272)

DISEASE

Daydreams as Therapy: Fun—and Good for You

BY ELLEN SWITZER

New scientific evidence shows daydreaming can help you emotionally, creatively—even improve your health

"Happy people do not make fantasies . . . only unsatisfied ones do," said Dr. Sigmund Freud. "Not so," says Jerome L. Singer, Ph.D., professor of psychology and director of the program in Clinical Psychology at Yale University.

"What is most truly human about man, what is perhaps his greatest gift derived from evolution and perhaps his greatest resource in the mastery of the environment and himself is his capacity for daydreaming," he adds. "By dreaming man can examine the alternatives that are inherent in every moment. The capacity for make-believe provides us with a power over our environment and an opportunity to create for ourselves novelty and joy."

Dr. Singer has devoted over a decade to research into the meaning and effects of daydreams, and has written several scientific texts on the subject. His most recent book, *The Inner World of Daydreaming,* explores what fantasy can mean to all our lives. "Daydreaming is universal, part of our inner experience, from infancy to old age," he says. "Unfortunately, many of us have been made to feel guilty about daydreaming. From childhood on we have been discouraged from becoming involved with our fantasies by some parents, most teachers, and many mental-health experts. Actually, we should be *encouraged* to increase our natural potential for daydreaming. This could enrich our lives immeasurably."

Dr. Singer, who is an accomplished, self-confessed daydreamer, insists that, among other beneficial effects, daydreams increase our creativity, serve as a release from tension, can make loneliness more tolerable, and lead us to solutions of problems.

Although technically there is a slight difference between daydreams and fantasy (daydreams seem to deal with more mundane, everyday experiences, while fantasy may veer off into the unusual or the bizarre), Dr. Singer tends to use the two concepts interchangeably. "One person's daydream is another person's fantasy," he says.

Night dreaming is a different matter. The factor of conscious control is absent. "There are some lucky individuals who seem to be able to wake themselves up when a dream becomes uncomfortable," according to Dr. Singer, "but many others suffer from recurrent nightmares that make them fearful of going to sleep. This can even be a cause of insomnia.

"Freud believed that night dreams most often revealed deeply buried unconscious desires," Dr. Singer said. "I believe that more often night dreams reflect a continuation of what we consciously experienced during the day." As an example, he cites the "examination dream," a recurring phenomenon for many of us. This dream is so prevalent that it has been the subject of a large volume of psychiatric literature. In it the dreamer finds himself or herself back in school or college, faced with (Continued on page 273)

This is just the beginning...

This picture has it all...
all the textures—from the woven-straw hat (that's Lisa Taylor flirting under it) to the clean flash of silver and gold and the hint of white linen. ...You don't have to guess what face-colors to wear; they tell you—clean, light, *pretty*.... Here, a Gel Creme Eyeshadow called African Mauve, and Rose Secret Creme Lipstick. Both, Christian Dior. Makeup by Ariella; hair, Harry King. Silver bangle, Jewelry Concepts; everything else, Prado Designs.

Tip-off: these 10 pages are more than resort clothes—they're the first wave in a new kind of dressing, a new kind of softess. Softness with line—and with crispness and flirt. Think thin, fresh-laundered handkerchiefs. Think handkerchief linen, A.M. and P.M. Think rope, hemp, and wonderful string-y textures....And it doesn't stop with resorts; these are real clothes that work around all different ways—starting now. For instance...

the soft, string-y cardigan, *right*—the first way you see it is over white linen for resort; but it would also be super over navy jersey pants at-home. Here, at its sexy-softest, pulled with a woven hemp sash, over nothing but golden skin. By Beene Bag, of wool and silk (Franetta fabric). About $118. Late Nov., Bergdorf Goodman; Nan Duskin; Jordan Marsh, Florida; Halle's; Dayton's; Woolf Brothers; Balliet's; Sakowitz; I. Magnin. Accessory details, next to last page.



ALBERT WATSON







This is
just the beginning...
...of string-textures
and the hit of color on the beach!

The great thing about this soft, string-y, slide-y-sleeved pullover, *far left* (besides the way it looks on Lauren Hutton!), is that it goes to work instantly—with thin black wool pants and gold at night; with a matching cardigan (one page back) over suède; with pegged peanut cotton pants for resort—i.e., it is seasonless! By Beene Bag, of wool and silk (Franetta fabric). About $86. Mid-November, Bloomingdale's; Halle's; Claire Pearone; Hovland-Swanson; Balliet's; Neusteters; Liberty House, Hawaii.

The famous Halston strapless dress—as a red maillot!—*near left* (nobody can take a great idea further). Scarf-thin, cut *high* on the leg, just one long, curving front-to-back seam. Halston Limited Edition Beachwear; Antron nylon and Lycra. About $38. Mid-December, Bergdorf Goodman; Woodward & Lothrop; Jordan Marsh, Florida; Famous-Barr; Neusteters; Bullock's; Frederick & Nelson.

With this softness of T-shirt, this crispness of skirt, *right*—taupe cotton knit over cream poplin, with a slide of leather thong in the peasant neckline and paper-y straw scuffs. Calvin Klein. Cotton top (Marcrest Knitting Mills), about $26; skirt (Threadtex cotton), about $90. Bloomingdale's; Wanamaker's; Joseph Horne; Jacobson's; Bullock's; Liberty House, Hawaii. Hair, Harry King; makeup, Ariella. Accessories, next to last page.

Beauty note...

If you're taken with the soft, pretty face colors Lauren's wearing, *opposite*—the eye shade is Cremespun Patina Shadow Gentle Grey and the lips are Burnt Coral/Super Luscious Lipstick. Both, 'Ultima' II/ Charles Revson.

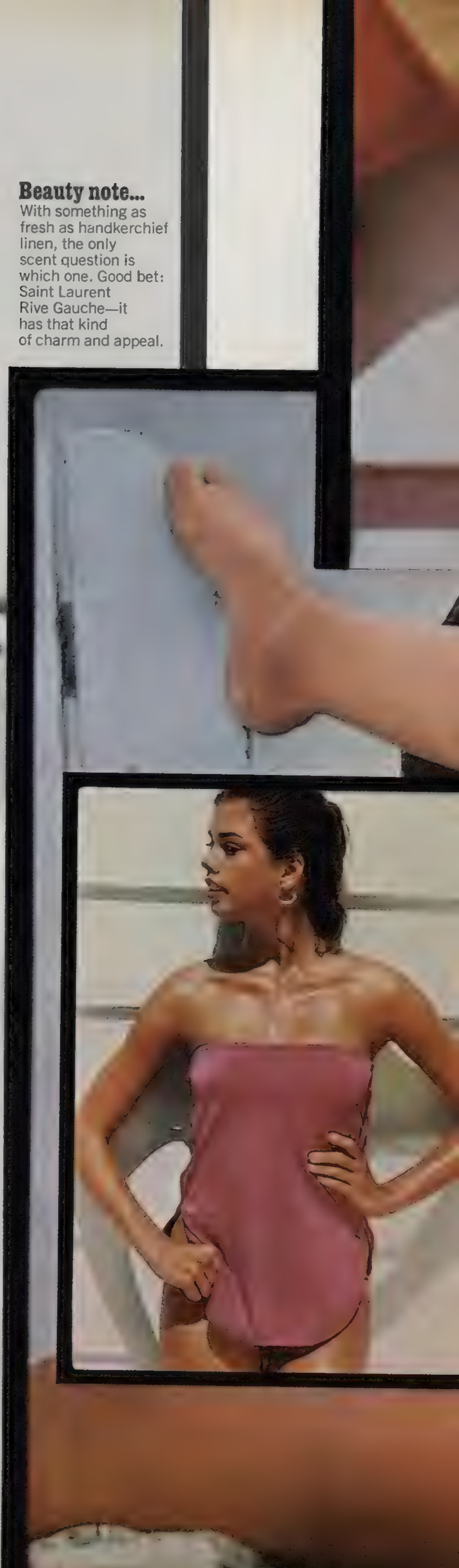
ALBERT WATSON

LAUREN HUTTON

This is
just the beginning...
...of thin, crisp "handkerchief"-dressing and bright bikinis to tie on like scarves

Beauty note...
With something as fresh as handkerchief linen, the only scent question is which one. Good bet: Saint Laurent Rive Gauche—it has that kind of charm and appeal.





Nothing says more faster about the prettiness ahead than this, *left:* the thin, soft freshness of white handkerchief linen, the bare, simple blouse, the charm of the skirt—you'd head for the sun just to look this way now! By Calvin Klein; Cantoni fabric. Blouse, about $72; skirt, about $90. At Bonwit Teller; Montaldo's; Hudson's; Swanson's on the Plaza; Bullock's. **Key look of a bathing suit now,** *right:* strapless, just sort of pulled on the body, and in a smash color. This magenta shirttail "tube" and bikini, by Donna Karan for Anne Klein & Co. Of nylon and spandex. About $34. Mid-Nov., Bloomingdale's; Swanson's on the Plaza; Famous-Barr; Bullock's; Liberty House, Hawaii. **This picture is about: 1) the hit of red,** *opposite above,* and 2) the great way to wear any color—all the way! And don't miss a bright little "watch cap" for the beach—it's a delight! Beene Bag cap. Creazione Alfa sunglasses, $32 at Bloomingdale's. M&J Savitt gold earrings, about $150 at Bergdorf Goodman; Shreve, San Francisco. **The scarf-top bikini,** *opposite below,* in a zing of blue stripes—some of the prettiest beach colors in one of the flirtiest new ways to look on the beach. (If you've had it with strapmarks: start collecting.) Bob Mackie for Cole of California's Beach and Beyond; Antron nylon and Lycra. About $34. Mid-Nov., Saks Fifth Avenue, N.Y.; Woodward & Lothrop; Stix, Baer & Fuller; I. Magnin; Frederick & Nelson. Hair, Harry King; makeup, Ariella; accessories, next to last page.

ALBERT WATSON





This is

just the beginning...

things to start collecting: things that tie on, and crisp/soft/smooth/textured naturals—the base for things-to-come!

This near-classic bikini has some nice little twists, *far left:* the flirt (and the fit!) of the sarong-tie, and the super beach color—bright red. Christian Dior for Roxanne; Antron nylon and Lycra (Darlington Fabrics). $36. Mid-December, Saks Fifth Avenue. Here (and below): hair, Edward Tricomi of Xavier New York; makeup, Joey Mills. **For resort day, for easy-evenings anywhere now,** *second left:* this small, pretty wrap of a sweater in taupe-and-natural ribbed knit, plus beige silk trousers—to work with unlimited other tops (including the linen shirt-jacket behind it—more about this, next page). John Anthony cotton-polyester-and-rayon sweater (Applause Fabrics) and trousers (American Silk Mills), about $200. At Bergdorf Goodman; Claire Pearone; Stanley Korshak; Balliet's; Neiman-Marcus. Here (and left): hair, Harry King; makeup, Ariella. **These colors, these textures, this belt,** *near left*—this simple and this terrific! Ivory cotton knit tank top tucked into white cotton hopsacking pants, and a woven hemp sash, buckled—in back!—with a chunk of carved silver. Beene Bag top, about $14; pants, about $86. Late November, Bloomingdale's; Nan Duskin; Hovland-Swanson; Woolf Brothers; I. Magnin. Barry Kieselstein-Cord "cowboy" buckle, $285. Bonwit Teller. **The maillot that's barer than a bikini,** *below:* just a wisp of raspberry—and about four extra inches of leg! Elon by Monika Tilley; nylon and Lycra (Darlington Fabrics). About $28. Saks Fifth Avenue; Neiman-Marcus; I. Magnin; T. Eaton, Toronto. Accessories, next to last page.

Beauty note...

On the subject of resort heat and fragrance, we'd like to say a word: cologne—specifically, Estée Lauder's Eau d'Aliage; it isn't just lighter than perfume, it's one of those clean, cool, green scents that refreshes the minute it hits the skin.

ALBERT WATSON





This is
just the beginning...

...of a new softness in suits...

ALBERT WATSON

Beauty note...

If you're a Givenchy III perfume fan, a resort reminder: take the whole package—its see-through smoky plastic case was especially designed to protect scent from sunlight....

More than a new softness of suit, *opposite*—great freewheeling separates: a longer collarband shirt-jacket in oatmeal linen; a thin, delicious, tucked white linen blouse; a breeze of wrap skirt in tan linen. By Calvin Klein; Moygashel shirt-jacket, about $80, and skirt, about $74; Cantoni blouse, about $80. Late Nov., Bloomingdale's; Joseph Horne; Saks-Jandel; Rich's; L. S. Ayres; Woolf Brothers; Frederick & Nelson. **The suit that's going a lot further than resort,** *left:* Geoffrey Beene's seasonless suit in tiny checks of thinnest tan-and-cream wool voile—shirt-and-skirt ease, but a suit! Agnona fabric. About $575. Late Nov., Saks Fifth Avenue; Montaldo's; Jacobson's; Swanson's on the Plaza; Sakowitz; I. Magnin. **The new ease of the silk suit,** *above,* in pepper-flecked cream raw silk: a little shrug of unlined, shirt-soft blazer, a camisole, and slim button-front skirt from Blassport. Jacket, about $88; camisole, about $16; skirt, about $56. December, at Bloomingdale's; Nan Duskin; Hovland-Swanson; Sakowitz; Bullock's. Both pages: hair, Harry King; make-up, Ariella; accessories, next to last page. Backgrounds: the Westhampton Bath and Tennis Club, Long Island, N.Y.



If you
love them,
grab them now!...
Right-now
dressing for
warm-weather
places

FRANCESCO SCAVULLO

The kind of dress that doesn't spend an extra second in the stores, *far left*—Kimberly's drawstring "T-shirt" in white knit. Cotton and Dacron; about $80. Saks Fifth Avenue; Woodward & Lothrop; Jacobson's; Dayton's; I. Magnin. **If you love shirtdresses,** *near left:* slim, straight stripes in camel-and-black pongee, with touches of pindots.... Rona by Mario Forte; Loomskill Fortrel polyester pongee. About $84. Lord & Taylor; Kaufmann's; Garfinckel's; Halle's; Jacobson's; Marshall Field; Sakowitz; Robinson's, California. **Instantly pulled-together,** *near right*—Bill Blass's soft two-piece jersey dress and shell of a cotton coat in black-and-white stripings—you'd reach for them a thousand times! Dress, of rayon matte jersey (Jasco Fabrics), and coat, about $740. Late Nov., Saks Fifth Avenue; John Baldwin; Stanley Korshak; Swanson's on the Plaza; Neiman-Marcus; I. Magnin.

Terrific to own anytime, *right:* the ready-to-go dash of a matching hooded coat and skirt in a light, soft fabric—taupe-and-white-striped mohair, cotton, and nylon—plus its own beige crêpe de Chine shirt. Kasper for Joan Leslie; polyester crêpe de Chine; About $370. Late Nov., Saks Fifth Avenue; Lillie Rubin-South and West; Higbee's; Hudson's; L.S. Ayres; I. Magnin. Hair, Harie Von Wijnberge; makeup, Ariella. Accessories, next to last page.







Like money in the bank, *far left:* the trimness (and speed!) of a knit sweater-and-skirt suit in natural, with its own white stock-tie and touches of silver dressed in a flash! St. John Knits; wool-and-rayon knit, Qiana dickey. About $220. December, Saks Fifth Avenue; Lillie Rubin-South and West; I. Magnin. **We love these string-textured white cottons,** *second left* the off-white hand-knitted sweater and pure-white hopsacking trousers—they don't just say news; they say line. From Beene Bag. Top, about $48; pants, $86. Late-Nov., Bonwit Teller; Hovland-Swanson; I. Magnin; Frederick & Nelson. **The smart way to own any dress,** *near left:* with its own matching covering—as here: Belle Saunders' knit dress and jacket in beige-and-brown checks for Abe Schrader. Trevira polyester (Burk Knit). About $158. Bonwit Teller; Garfinckel's; Montaldo's; Rich's; Hudson's; Hovland-Swanson; Sakowitz; I. Magnin. **Nifty—basic — coat-and-skirt pieces,** *right:* an unlined slide of natural wool knit coat and skirt, plus a matching woodgrain-patterned soft crêpe shirt. All, Adele Simpson; Jasco Fabics wool, Dacron polyester crêpe (Couleur International). About $425. Mid-Nov., Elizabeth Arden Salons; Jacobson's; Carson Pirie Scott; Hovland-Swanson; Miss Jackson's; Esther Wolf; Robinson's, California. Hair, Harie Von Wijnberge; makeup, Ariella. Accessories, next to last page.

quick, easy naturals for warm-weather places

grab them now!

FRANCESCO SCAVULLO

CHRISTMAS SOLVED:

Our cream-of-the-kitchen collection

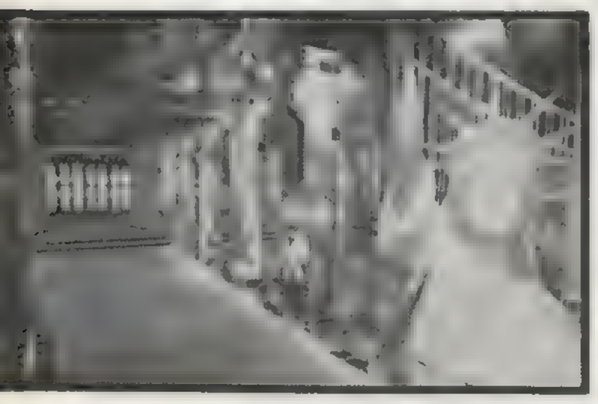
GIVE-A-MEAL RESTAURANTS:

Hottest places to give Christmas treats,

how to arrange them



Café des Artistes (right)—'30's uptown Bohemian haunt new again: restored bosky, nude-cavorting muraled walls glow romantically; to eat—unexpected trans-Atlantic goodies.... Windows on the World (below)—107 floors thrillingly up, flabbergasting city vistas, unique Sunday buffet.



The Grand Cafe (below)—glorious Art Deco evocation; a two-way menu: entrées come American and/or French stylishly cooked.



LYNN KARLIN

Restaurants—the hottest news in almost any town U.S.A. with New York up front: newies opening weekly—sometimes daily—oldies revitalizing. And the unexpected holiday I-give-you: a restaurant splurge! The idea: pick the classy, arrange details—such as booking well in advance, finances, and dispatch the happy news, done up in a menu of *the* place. On these pages nine Manhattan must-go-tos.

EVERYTHING SHOWN ON THESE EIGHT PAGES CAN BE ORDERED FROM THE SOURCE LISTED OR BOUGHT IN STORES ALL OVER THE COUNTRY. PRICES ARE APPROXIMATE; ADDRESSES INCLUDING RESTAURANTS ARE LISTED ON PAGE 284

...AND ALL LIKE IT HOT

Christmas shopping's as easy as falling off a diet if you remember this fact: *everybody eats*. There's not a person on your list who won't be gladdened by a present from our cream-of-the-kitchen collection, whether the receiver's a woman who prides herself on her skill with *pâte feuilletée* or a man whose cooking expertise doesn't exceed a cup of breakfast coffee. Just remember that the really great hostesses—the women whose dinner invitations speed up pulses like *billets doux*—are the ones who give passionate attention to detail. And the tell-all details today are these:

1. Hot means hot. Every hot food should be served steaming, sizzling, as hot as the fire law allows. We show you the best and best-looking things to serve hot food hot and to keep it that way. Every piece of this cooking and serving equipment makes a warm-spirited gift.

2. Salads count. The very best oil, the most intriguing vinegar. You could give one or both of these and/or the cruets to hold them to anyone from your little sister to the chairman of the board.

3. Pepper's the point. Pepper isn't just one half of an old black-and-whiteface act, it's a potent livener for every course of the meal. Give a pepper pep-up and the means to grind it.

4. A meal is as good as its coffee. The last and lingering dinner impression depends on fragrant coffee served at steam heat. Coffee beans and mills: memorable presents.

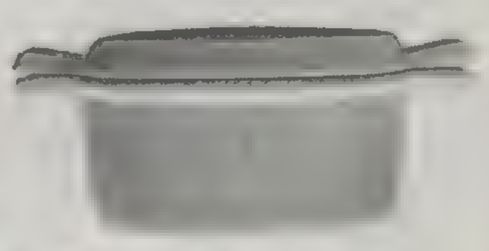
Food-fit gifts not only please a public made up of the whole world but also are priced for every possible stage of capitalization. You can give a 75-cent pair of canning tongs or a money-in-three-figures microwave oven—the cost isn't considerable. What matters is the right-on-the-moment usefulness and your own really imaginative wrappings.

Covered Dishes

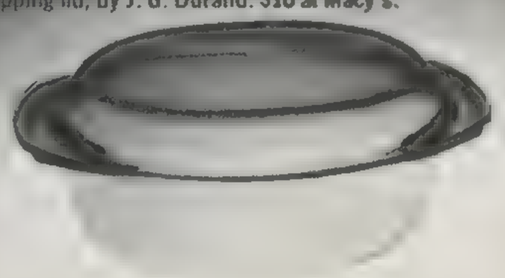
Glass-ceramic skillet with lid goes freezer-to-oven (even microwave), then, sans handle, in "cradle" to table, hot; by Corning. Three pieces, $22.90.



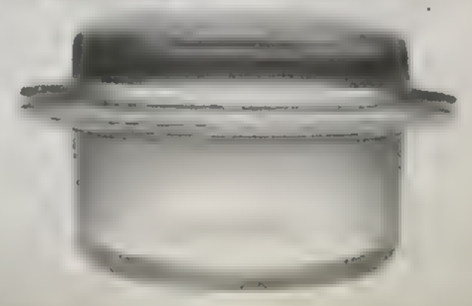
White glass-ceramic covered casserole, good hot-to-the-table for microwave; Marsh Industries. $10.



Microwavable smoked oven-glass covered dish with heat-trapping lid; by J. G. Durand. $10 at Macy's.



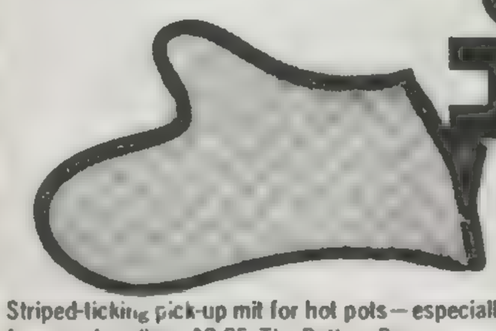
Bake (micro) in oven-glass dish; cover doubles as gratin dish; by Heller Designs. $9.95, Design Research.



Holders

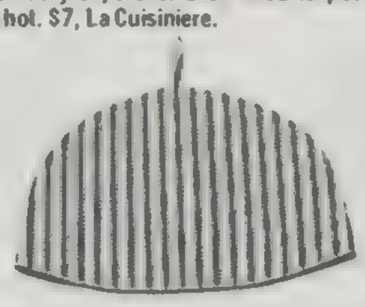
Potholder of classic striped ticking; patched, quilted. $1.50, La Cuisiniere.



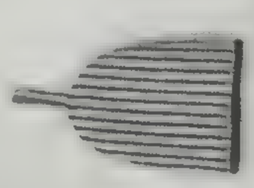


Striped-ticking pick-up mit for hot pots—especially good for oven handling. $2.25, The Pottery Barn.

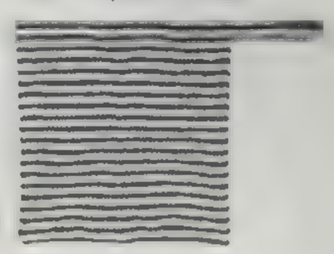
Ticking tea cozy slips over brew-filled teapot to keep it steaming hot. $7, La Cuisiniere.



Tiny cozy keeps boiled egg warm or slips over a pot handle for cool holding. $2, La Cuisiniere.



More quilted ticking stripes for a square pot holder, modern unedged look. $1.50, La Cuisiniere.



Long, long mit lets you reach into depths of the oven without fear of blisters. $1.95, Azuma.



Unchanged since great-granny's day, the bias-bound square-cut hot-pot holder. $1.49, Azuma.



HOT STEAK SAUCE

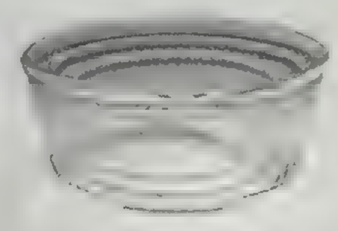
adapted from *The World of Cheese*, by Evan Jones (Knopf, $12.50), a handsome and tell-everything guide for cheese maniacs, including descriptions, directions, recipes, and an international cheese lexicon.

Cream-cheese/ Chili Sauce

Mix 1 tablespoon minced canned green chilies; 1 onion, minced; 4 cloves garlic, minced; ½ cup olive oil; ½ cup wine vinegar; and salt to taste. Let stand 3 hours. Stir in ¼ cup crumbled cream cheese or farmer cheese. Serve with steak.

Oven Glass

Classic soufflé dishes in ovenproof Pyrex glass can microwave it. Pint to two quarts; $4, $5, $6.



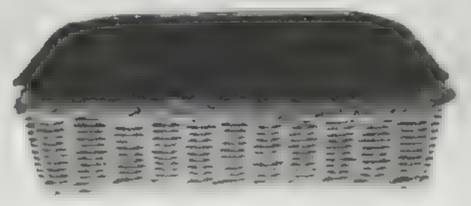
An old favorite, Pyrex oven-glass dish, zips into new microwaves, stays hot on the table. $3.19.



Ovenproof, microwave-usable glass tube cake mold in shape of Bundt pan. $15.50, The Pottery Barn.



Shallow brown oven-glass pan comes to table in a basket, hot; Anchor Hocking Inc. Pan, $2.19



Brioche pan of oven glass can be microwaved, looks pretty, stays hot; by Corning. $7.95.

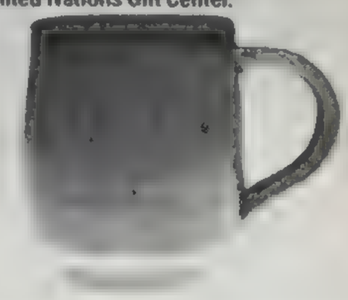


Hot Cups

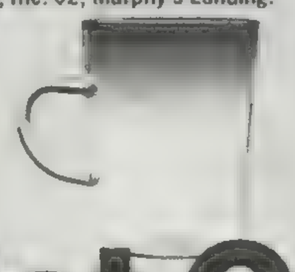
Generous hot-coffee cup, saucer, of white Limoges china; good for soup. $18.50, Tiffany & Co.



Handsome, heatable pottery mug from Mashiko, Japan. $5 at the United Nations Gift Center.



Clear glass mug for coffee or soup is heat-resistant; Alfred E. Knobler, Inc. $2, Murphy's Landing.



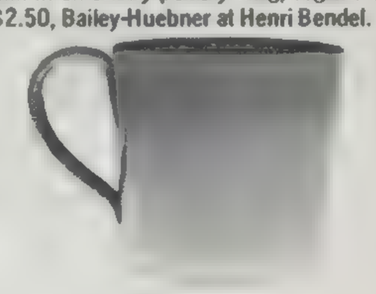
Glass cup and saucer to sparkle with hot consommé or tea; by Jena. $5.65, The Pottery Barn.



Chunky heat-keep mug is part of "B.L.T." set with plate and bowl, for breakfast, lunch, and tea; by Dansk. All three pieces, $15.95 at B. Altman.



Warmth in an earthy pottery mug, regular or extra-large. $2, $2.50, Bailey-Huebner at Henri Bendel.



Irish coffee glass—use, too, for hot mulled cider or wine; by Knobler. Four for $[illegible] House.



Clear plastic mug can take hot, hot drinks; Heller Designs. Six for $10, Bailey-Huebner at Henri Bendel.



The newest hot-food helper is the *microwave oven.* Microwaves are very short radio-frequency waves (the oven manufacturers are licensed by the Federal Communications Commission) that cook by agitating the water molecules in food until the molecules become very hot. No matter what you may have heard, microwaves do not cook "from the inside out"; in fact, the waves can penetrate food (in non-metal containers that don't block the waves) only about one and one-half inches, so food in a microwave oven must be stirred frequently. What microwaves do is cook fast. "Hot everything" in seconds, minutes, almost faster than you can get ready to serve it. That's when the agitated water molecules are most helpful of all; since they are moving so fast, they take time to slow down; the food continues to cook after it's taken from the oven. Of course, you make allowance for that "resting time" in planning the meal. With calculation, all the food can "finish" itself right at the point of service.

Microwave ovens are available now in a wide variety of models from a number of manufacturers including Amana, Litton, General Electric, Tappan; and nearly every producer and lots of other people have been busy writing cookbooks for this special cookery. "The Magic of Microwave Cookbook" from Magic Chef is a good-looking, well-organized, and helpful volume; "International Gourmet Cooking with Microwave," by Phe Laws (Hidden House/Flash Books) has a wide range of recipes, advice. Good to give, wrapped in an oven.

ISHIMURO

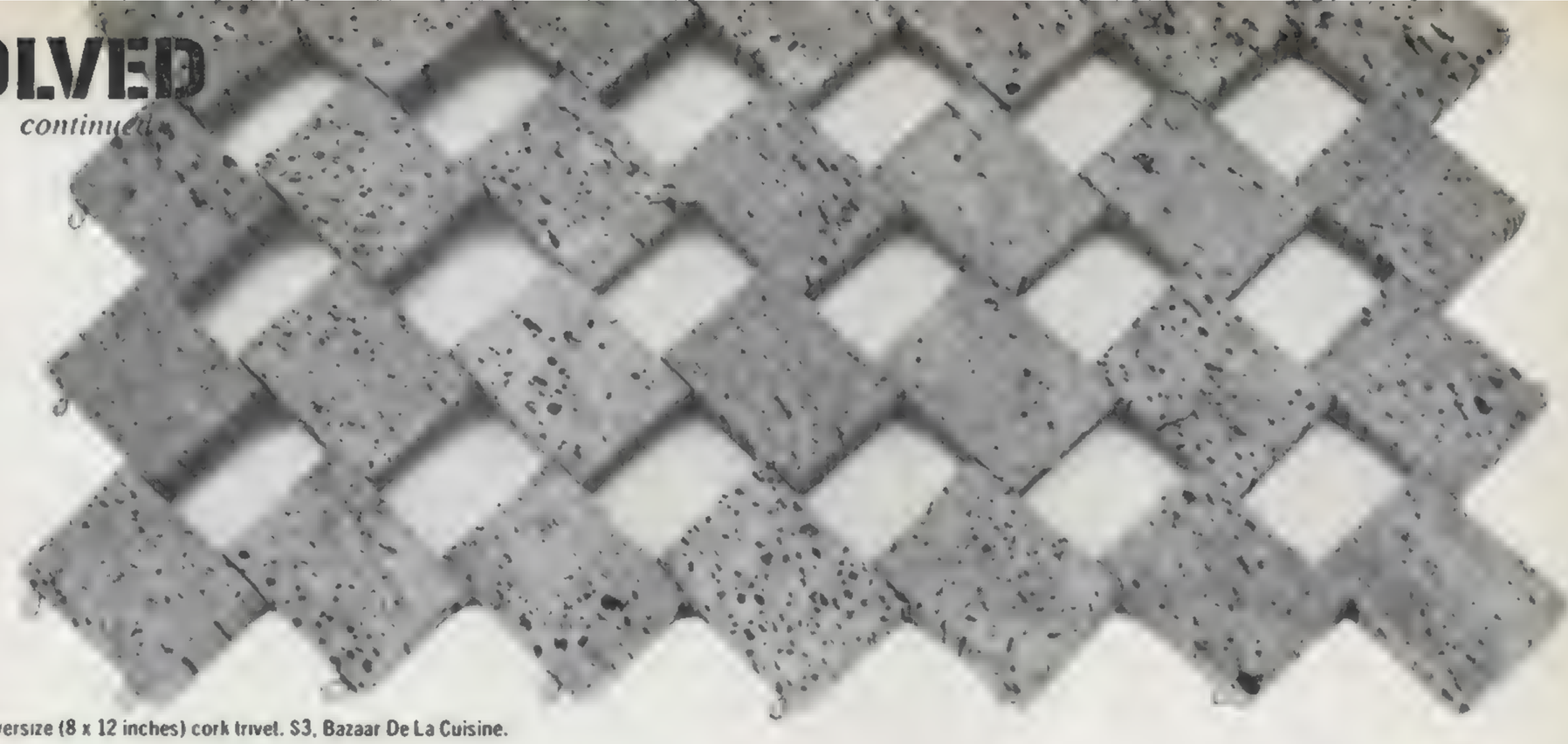
CHRISTMAS SOLVED

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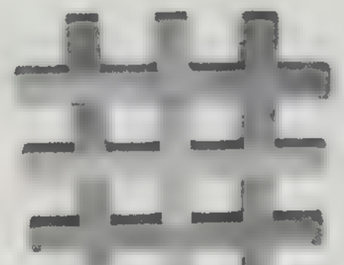
Trivets

Woven-palm table-saver with an outdoorsy spirit; easy to buy by the stack. 39 cents, Azuma





Oversize (8 x 12 inches) cork trivet. $3, Bazaar De La Cuisine.



Natural-look trivet is a squared-off lattice of unfinished wood. $1.80 at The Pottery Barn.



Rampant lion rages on an embossed-metal square trivet from Wilton Armetale. Can be bought only by special order; $7 at Bloomingdale's

GIVE-A-READ

HOT WINE BROTH

adapted from *Fabulous Feasts: Medieval Cookery and Ceremony* by Madeleine Pelner Cosman (George Braziller, $19.95, pre-Christmas), a book for history buffs who cook, with instructions for one's own medieval feast.

Wyne Potage

Combine 2 cups dry white wine, 1 cup orange juice, 2 cups water, 4 tablespoons honey, ½ teaspoon salt, 3 tablespoons lemon juice, 2 cinnamon sticks; simmer 3 minutes. Thicken with 2 tablespoons flour (mixed with cool broth); simmer 4 minutes. Remove and crack cinnamon sticks, put in cups. Pour soup. Top with 1 cup cream, whipped, or 6 egg whites, beaten—spiced with ½ teaspoon ground nutmeg, ½ teaspoon powdered ginger.

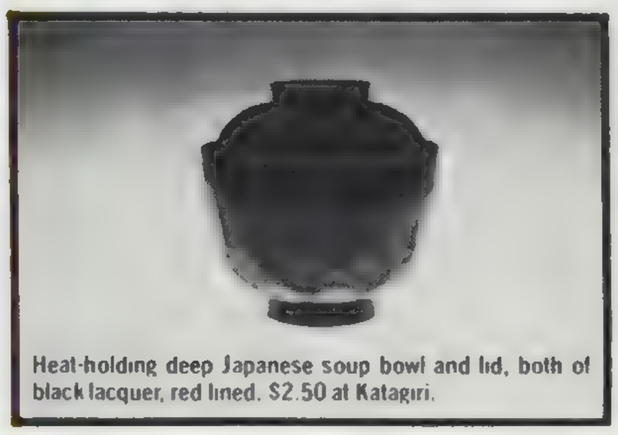
Hot Soups



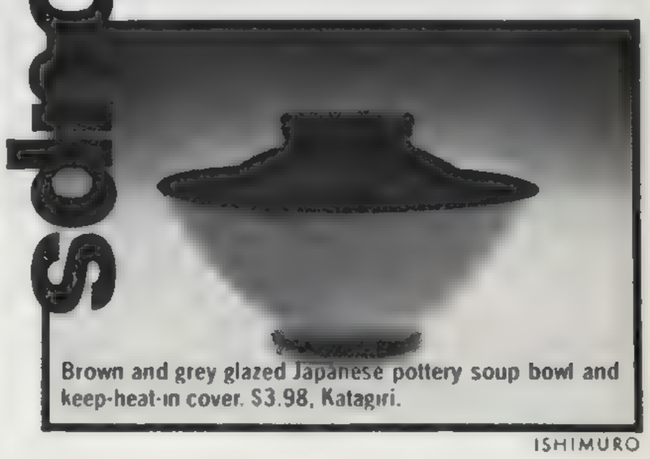
Soup's hot in a covered dish; Royal Copenhagen china with its own plate. $28, Tiffany & Co



Sand-colored pottery soup bowl with lid to keep warm; Rye Pottery. $6.50, Tiffany & Co.



Heat-holding deep Japanese soup bowl and lid, both of black lacquer, red lined. $2.50 at Katagiri.

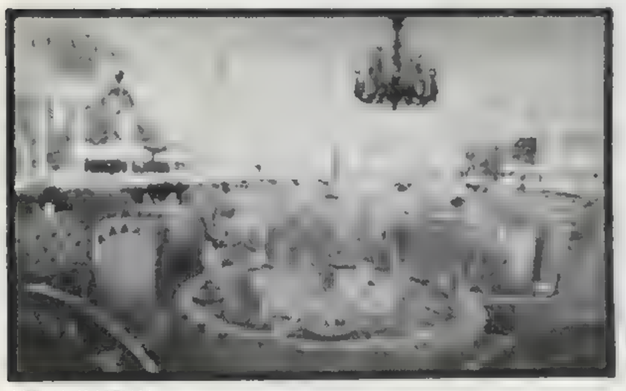


Brown and grey glazed Japanese pottery soup bowl and keep-heat-in cover. $3.98, Katagiri.

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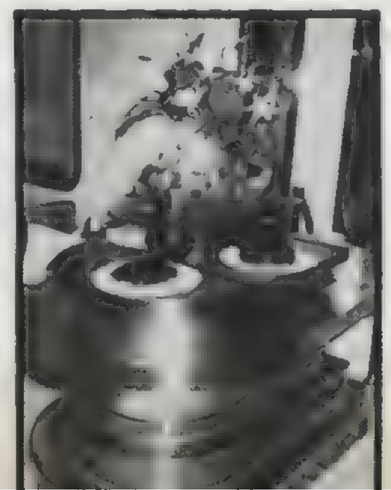
GIVE-A-MEAL

Restaurants—our nine range in price from the "Tavern's" 65-cent toll-house cookies to Régine's Le Homard Club Des Cent, $26 per portion, to The Palace's $300 bottle of wine (there a twosome dinner can come to $200—with less expensive wine). But what they've all got in common is: the excitement of being a hit.



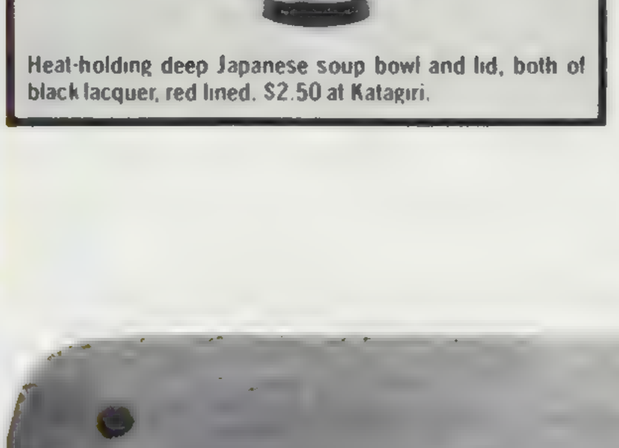
LYNN KARLIN



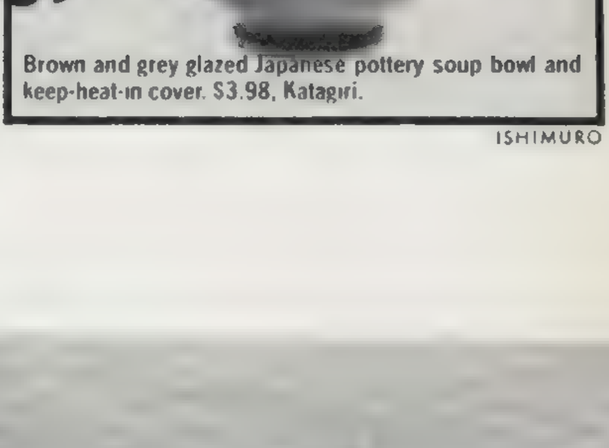


Tavern on the Green (above)—up in Central Park, an instant tourist attraction because nothing else is like it: movie-place flamboyance and very good things to eat....Régine's (right above)—the Empress of International Luxe-et-Confort's Manhattan stand. This sybarite's dream-true is a membership club but is open to the public by arrangement: most elegant place in which to eat, Michel Guérard style; dance; feel beautiful....One Fifth (right)—actually the S.S. Caronia's Art Deco dining room transplanted to Greenwich Village; food, relaxed; service, lovely.

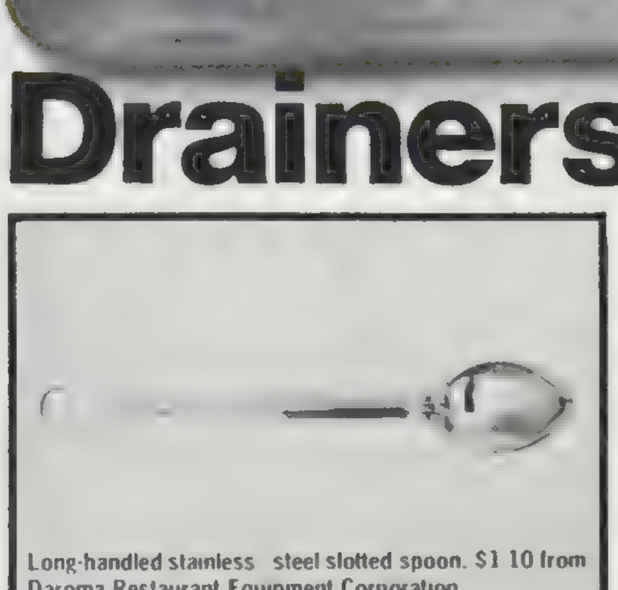
Drainers



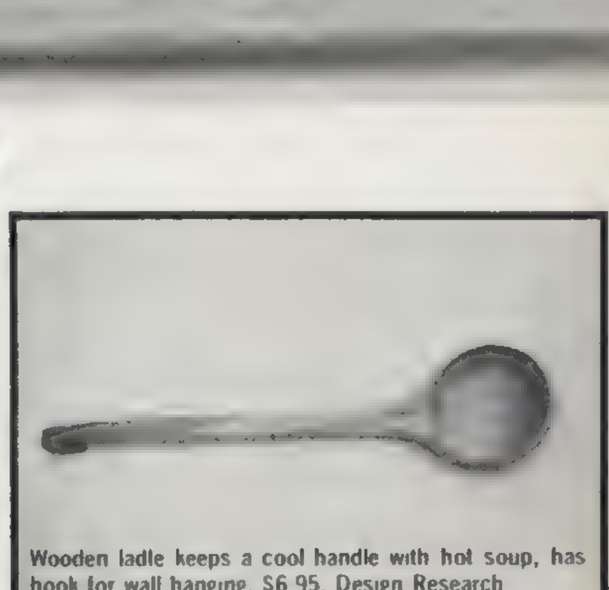
Long-handled stainless steel slotted spoon. $1.10 from Daroma Restaurant Equipment Corporation.



Wooden ladle keeps a cool handle with hot soup, has hook for wall hanging. $6.95, Design Research

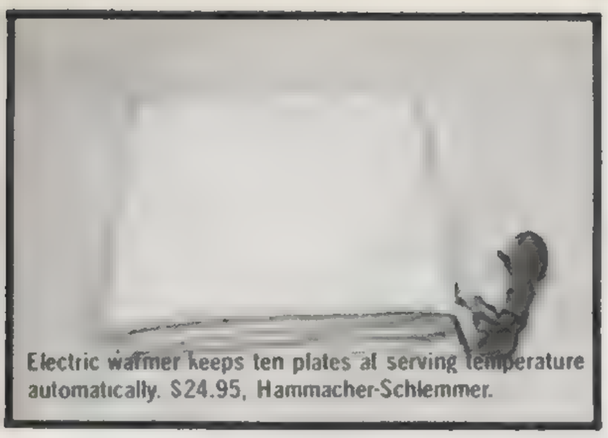


Long way from hand to pot keeps heat at bay; stainless-steel ladle. $1.20, Daroma Restaurant Equipment.

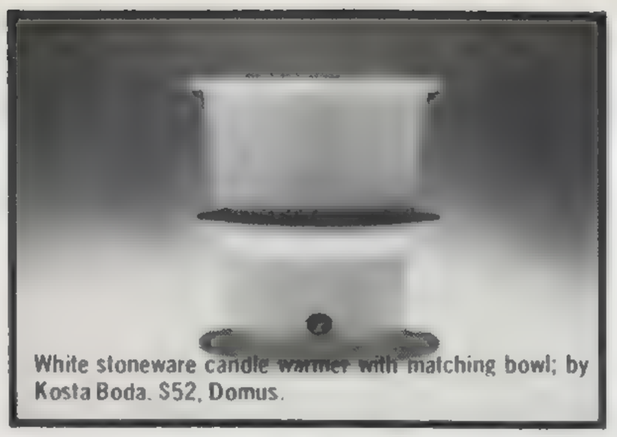


Stay-cool wooden spoon, well slotted to drain hot food without pain. $4.50, Design Research.

Keep-Warms



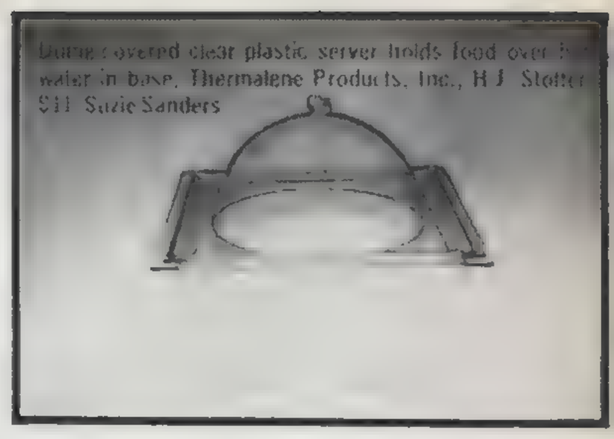
Electric warmer keeps ten plates at serving temperature automatically. $24.95, Hammacher-Schlemmer.



White stoneware candle warmer with matching bowl; by Kosta Boda. $52, Domus.



Chromium-finish plate keeps pot warm, unscorched on stove. $5.25, Bloomingdale's.



Domed-overall clear plastic server holds food over hot water in base. Thermalene Products, Inc., H.J. Stotler. $11. Suzie Sanders



Ultimate keeper-hotter: cart with warming tray, hot coffee spot; by Salton. $159, Bloomingdale's.



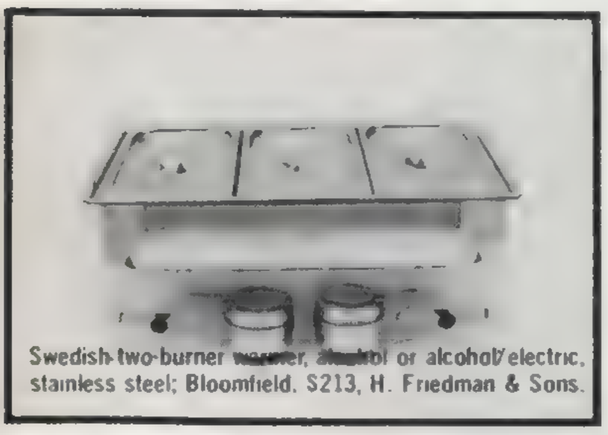
Black or white enamel/iron fondue-rechaud, alcohol burner; by Spring Brothers. $24



Copper-finished alcohol burner, tray, pots, black stand; Spring Brothers. $26.50.



Chinese-restaurant heat trap: stainless-steel dish, cover. $9.95, Matas Restaurant Supply



Swedish two-burner warmer, alcohol or alcohol/electric, stainless steel; Bloomfield. $213, H. Friedman & Sons.

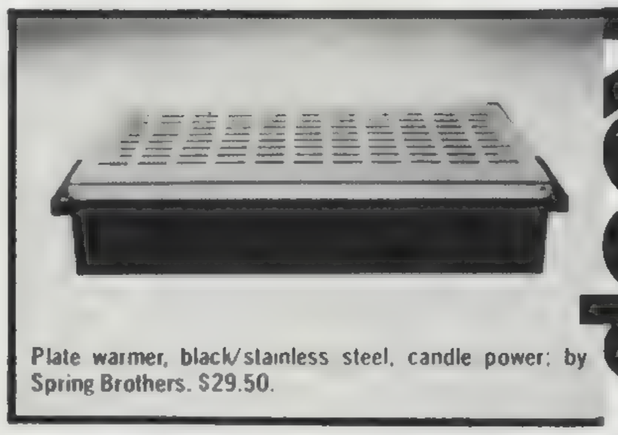
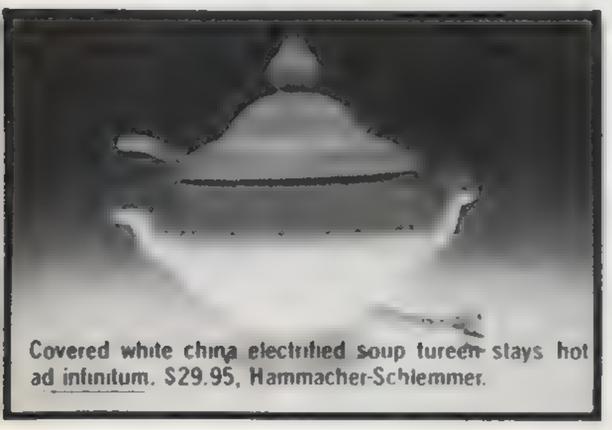
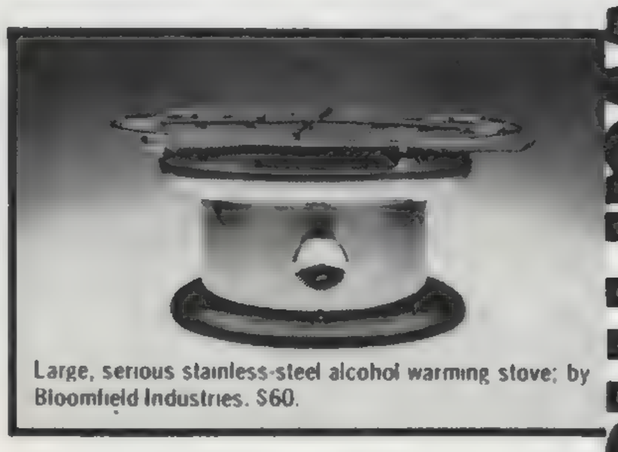


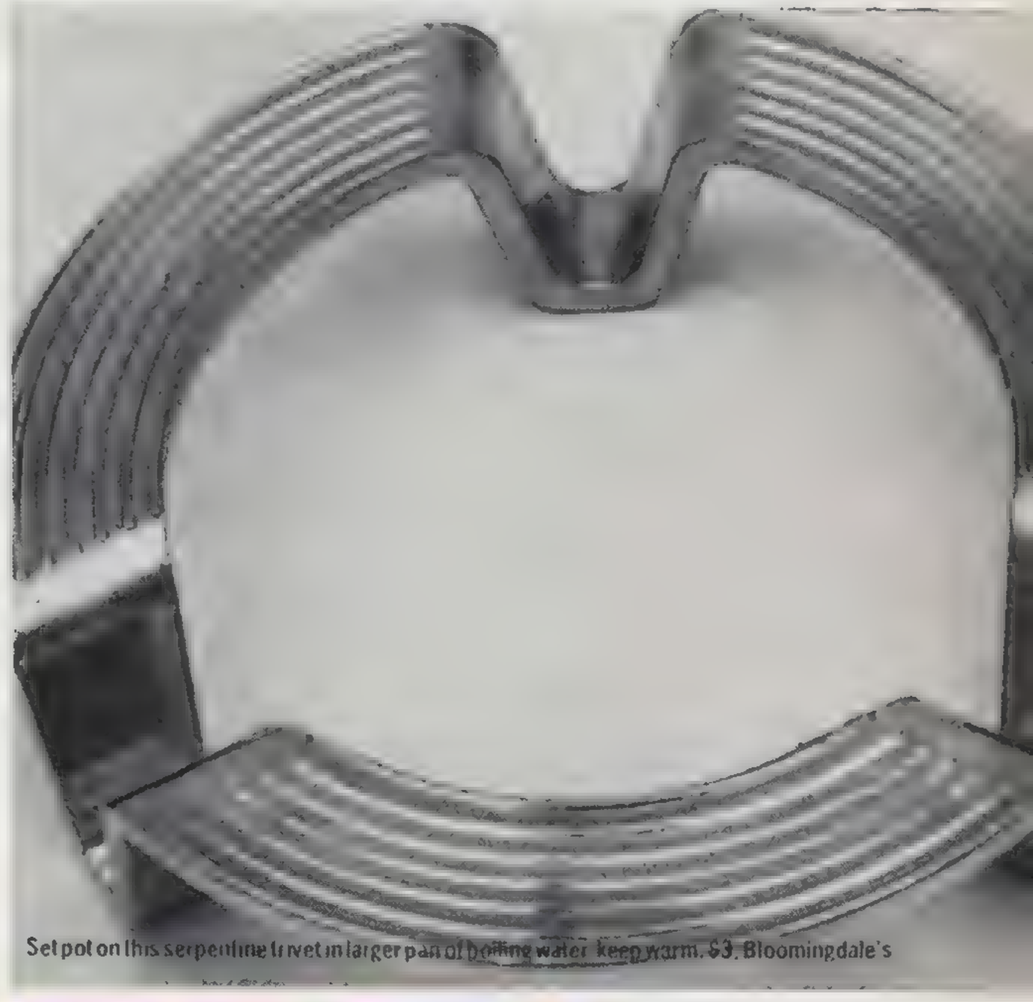
Plate warmer, black/stainless steel, candle power; by Spring Brothers. $29.50.



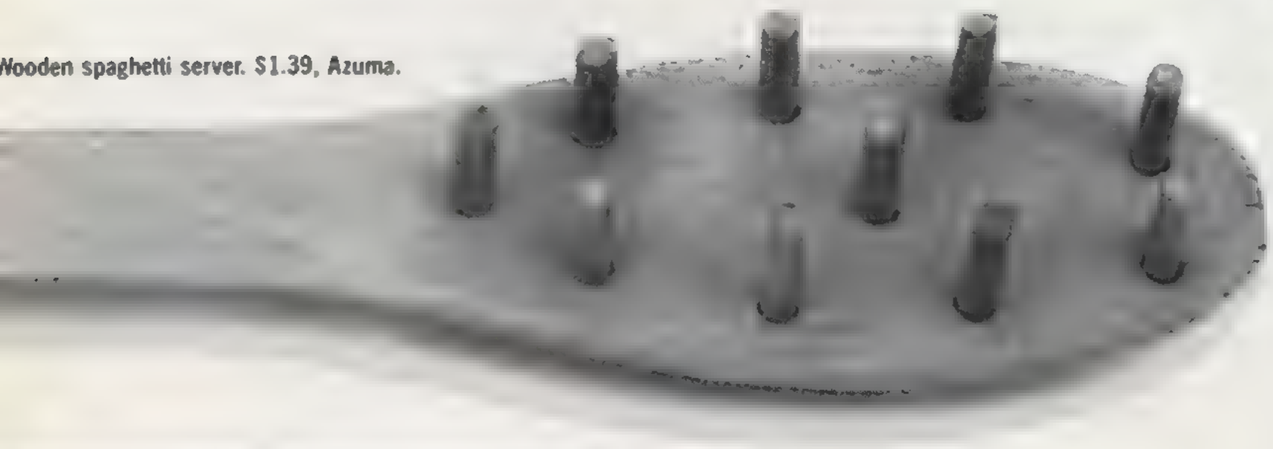
Covered white china electrified soup tureen stays hot ad infinitum. $29.95, Hammacher-Schlemmer.



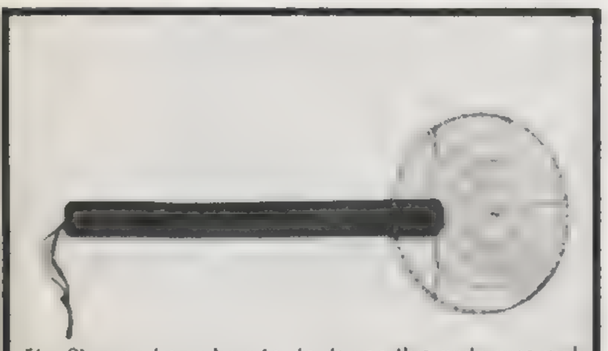
Large, serious stainless-steel alcohol warming stove; by Bloomfield Industries. $60.



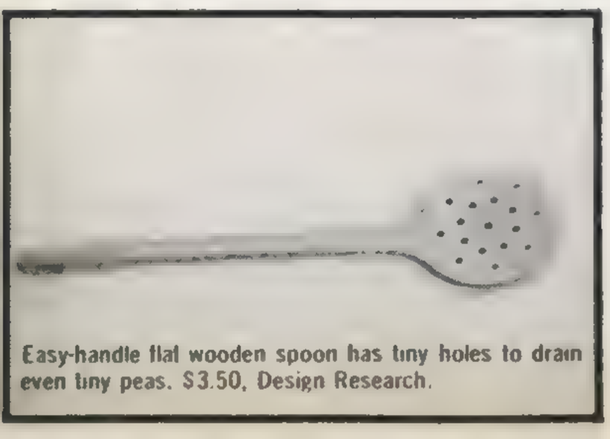
Set pot on this serpentine trivet in larger pan of boiling water keep warm. $3. Bloomingdale's



Wooden spaghetti server. $1.39, Azuma.



The Chinese know how to do it: use this wide wire wok scoop for draining. $4 at The Pottery Barn



Easy-handle flat wooden spoon has tiny holes to drain even tiny peas. $3.50, Design Research.

GIVE-A-READ

HOT FRUIT

adapted from *The Unabridged Vegetable Cookbook*, by Nika Hazelton (M. Evans, $14.95), an encyclopedic book for vegetable fanatics—with history, nutrition information, recipes.

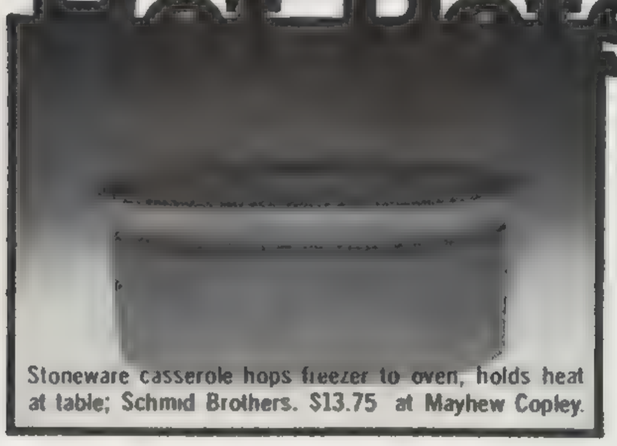
Curried Bananas

Melt 3 tablespoons butter in a large skillet, stir in ½ teaspoon turmeric and 1 teaspoon curry powder; stir and cook 3 minutes. Add 4 bananas, peeled and halved lengthwise; sprinkle with ½ teaspoon salt. Cook gently, shaking often, 5-7 minutes; turn once. Spoon over ⅓ cup plain yogurt; cook, shaking, 3-5 minutes more.

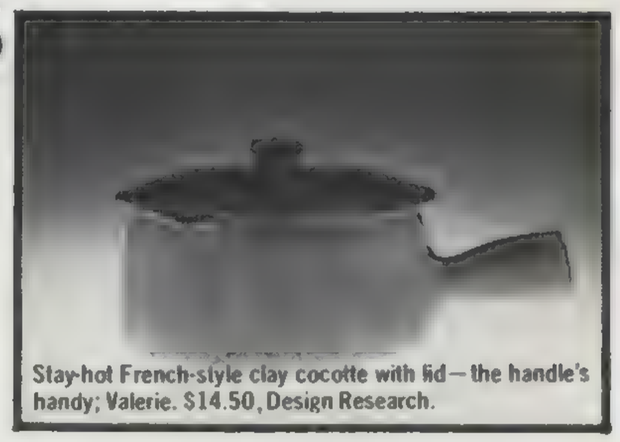
Restaurateurs and caterers are the world's great experts in hot-food service. Study their methods—often you can copycat them with your equipment; or, more and more often, you will be able to buy keep-warm equipment from restaurant-supply firms. Some of the hot-helper gifts shown on these pages come from professional suppliers; names and addresses of other sources are on page 284. Be prepared to pay cash and sometimes, especially in the case of china or glassware, to buy by the case.

ALL PRICES APPROXIMATE;
ALL ADDRESSES ON PAGE 284.

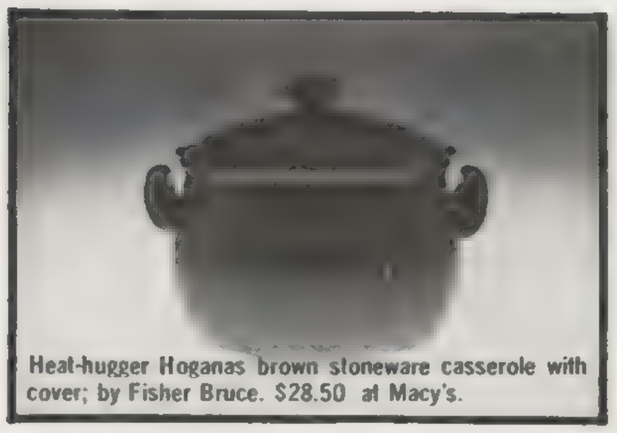
Hot Pots



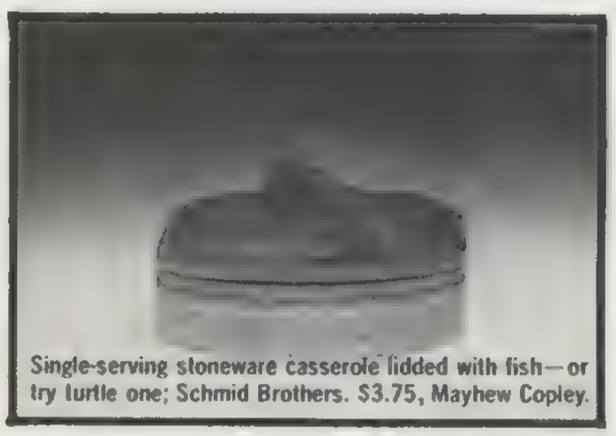
Stoneware casserole hops freezer to oven, holds heat at table; Schmid Brothers. $13.75 at Mayhew Copley.



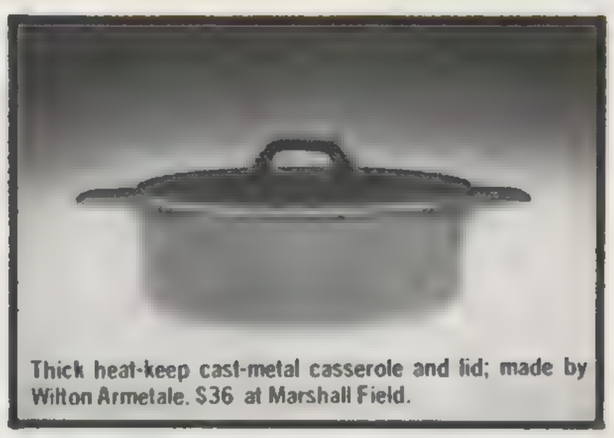
Stay-hot French-style clay cocotte with lid—the handle's handy; Valerie. $14.50, Design Research.



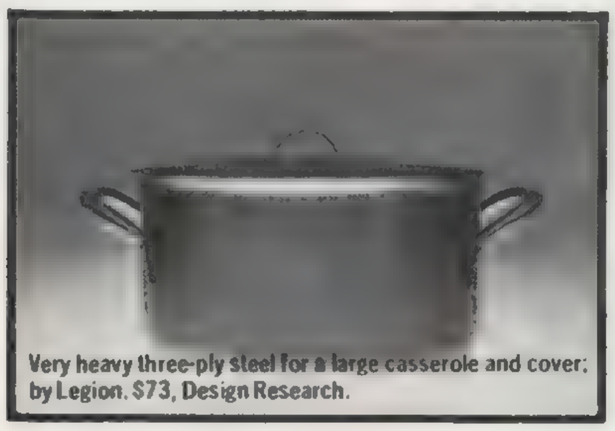
Heat-hugger Hoganas brown stoneware casserole with cover; by Fisher Bruce. $28.50 at Macy's.



Single-serving stoneware casserole lidded with fish—or try turtle one; Schmid Brothers. $3.75, Mayhew Copley.



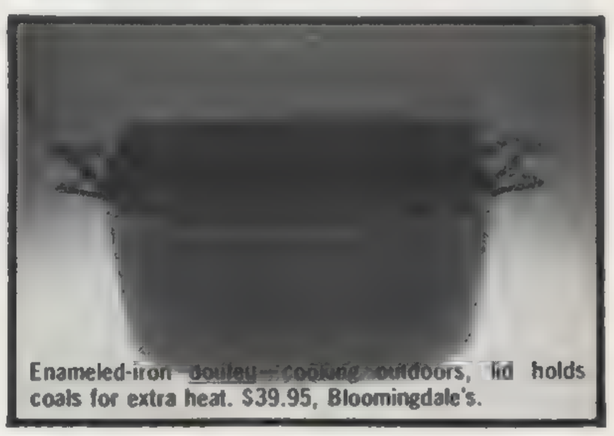
Thick heat-keep cast-metal casserole and lid; made by Wilton Armetale. $36 at Marshall Field.



Very heavy three-ply steel for a large casserole and cover; by Legion. $73, Design Research.



Sleek stay-warm casserole with mirror-image lid, shiny cast aluminum by Copco. $40, Design Research.



Enameled-iron pouley—cooking outdoors, lid holds coals for extra heat. $39.95, Bloomingdale's.

GIVE-A-READ

HOT SCALLIONS

adapted from *The New Ten Minute Gourmet Cookbook* by Yvonne Young Tarr (Lyle Stuart, $10), an appealing, well-designed book with some unexpectable recipes.

Green Onions with Lemon-Clam Sauce

Boil 12 washed, trimmed scallions 4 minutes; drain well. Heat 6 tablespoons butter with 1 tablespoon lemon juice, 4 tablespoons minced clams; serve over onions.

GIVE-A-MEAL

Restaurants—key on-scene names to ease your way in the nine star-plus-pluses on these pages: Café des Artistes, Steve Gurgely; "Windows," Paul Egger; The Grand Cafe, Ray or Madelaine Senter; "Tavern," Pierre Renault; Régine's, Camille; One Fifth, Jed or Keith; Pronto, Howard; The Palace, Bibbi or Frank Valenza; Shezan, Mrs. K.



Pronto (below)—it's this midtown, all-Italian place's white-tile-bright front room (where you watch pasta-making while you eat) that gets the happy eye. ...The Palace (right)—possibly the U.S.A.'s most expensive. Atmosphere: the kind of haute fin-de-siecle that makes you know a palace can be a home.





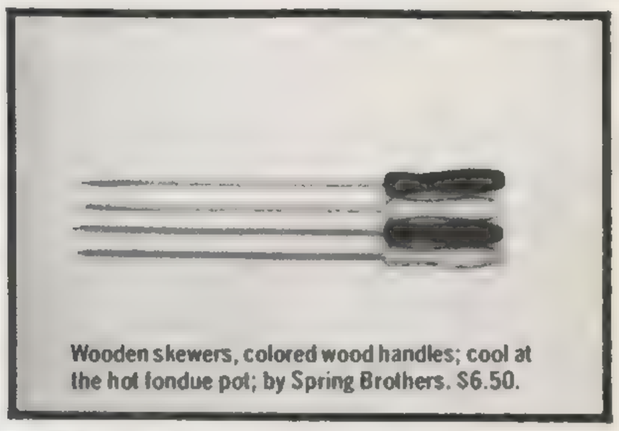
Shezan (right)—our best Pakistani; incredibly elegant to eye, palate, with delectables varying from mild to satisfyingly hot.

LYNN KARLIN

Pick-Ups



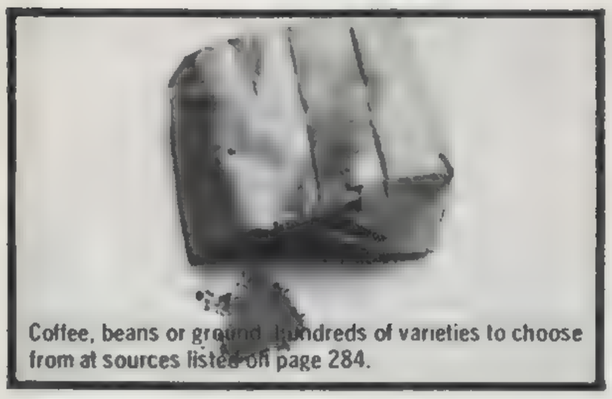
No-frills wooden tongs keep cool, snatch food from the hot pot. $2.75, Design Research.



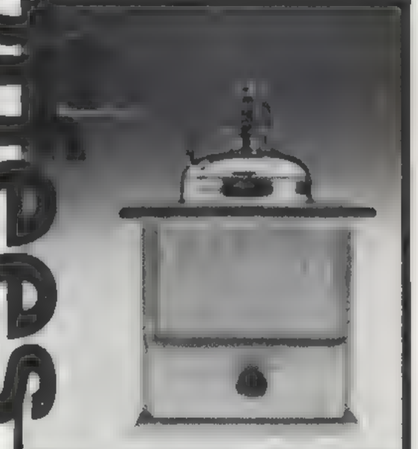
Wooden skewers, colored wood handles; cool at the hot fondue pot; by Spring Brothers. $6.50.



Coffees



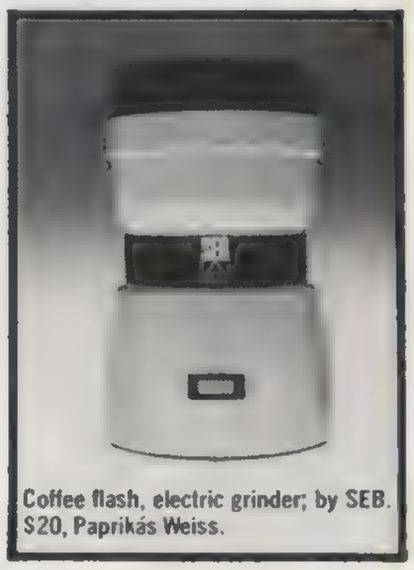
Coffee, beans or ground. Hundreds of varieties to choose from at sources listed on page 284.



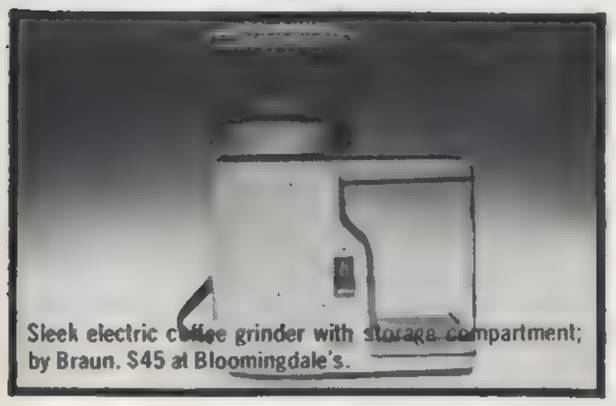
Wooden hand-crank coffee grinder does the job with old-fashioned charm. $17.95, H. Roth.



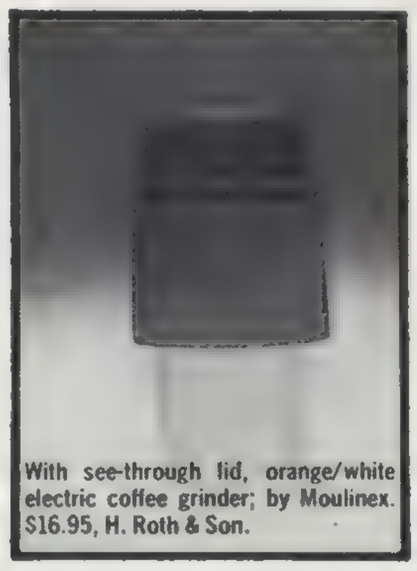
Beige/brown electric mill, refrigerator-storage box for coffee. Salton. $33.50, The Coffee Grinder.



Coffee flash, electric grinder; by SEB. $20, Paprikás Weiss.



Sleek electric coffee grinder with storage compartment; by Braun. $45 at Bloomingdale's.



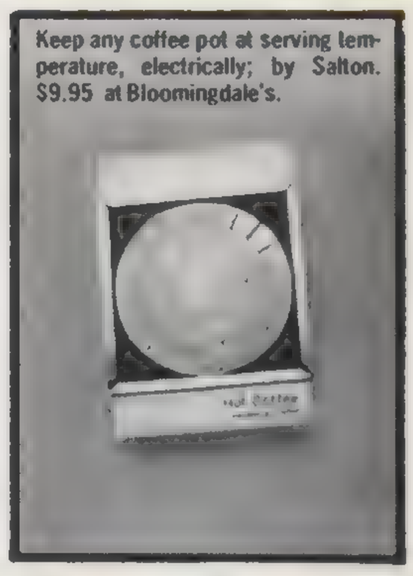
With see-through lid, orange/white electric coffee grinder; by Moulinex. $16.95, H. Roth & Son.



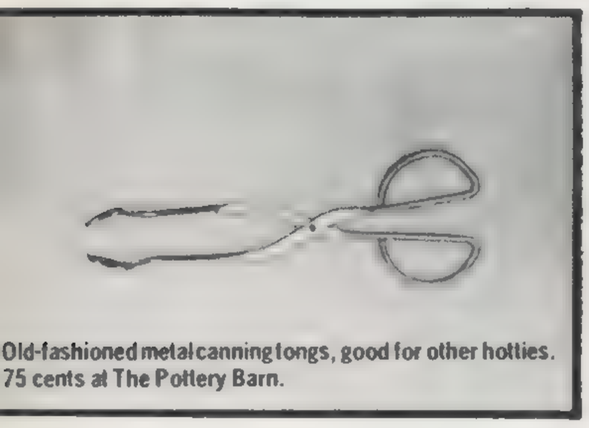
Compact-size white electric grinder for coffee; made by Braun. $20, Bloomingdale's.



Snappy white electric coffee mill; by Waring. $16, Bloomingdale's.



Keep any coffee pot at serving temperature, electrically; by Salton. $9.95 at Bloomingdale's.



Old-fashioned metal canning tongs, good for other hotties. 75 cents at The Pottery Barn.

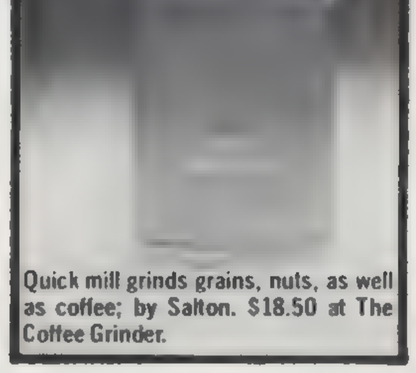


Long stainless-steel tongs to lift from farthest burner. 95 cents, Daroma Restaurant Corp.

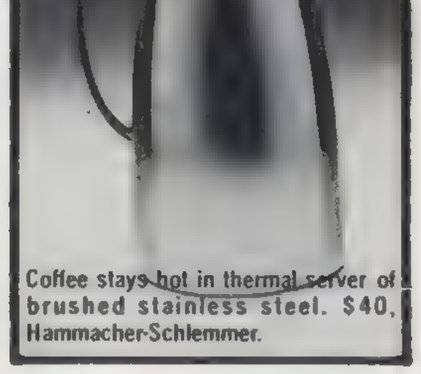
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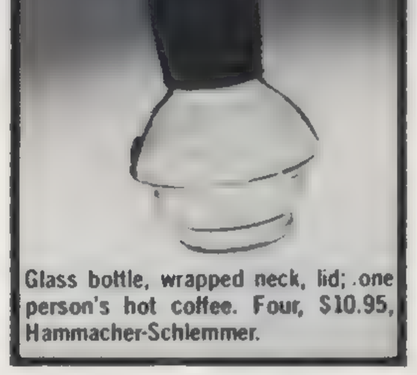
Small wooden tongs, with a beautiful shape, grasp hot food with spring action, won't conduct heat to your hand. $1.25, Design Research.



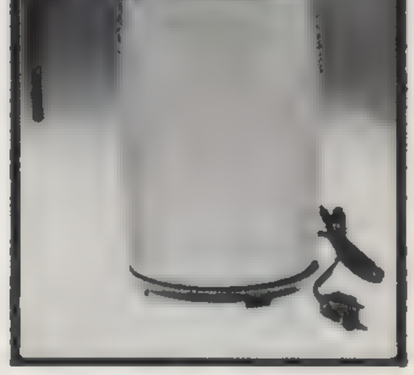
Quick mill grinds grains, nuts, as well as coffee; by Salton. $18.50 at The Coffee Grinder.



Coffee stays hot in thermal server of brushed stainless steel. $40, Hammacher-Schlemmer.



Glass bottle, wrapped neck, lid; one person's hot coffee. Four, $10.95, Hammacher-Schlemmer.



Hot coffee, hot; ten-cup ceramic electric "perk". Corning. $34.95

ALL PRICES APPROXIMATE; ALL ADDRESSES ON PAGE 284.

The latest way to flatter your guests is to cater to their sophisticated tastes in coffee. Coffee offers a field as varied as cheese or wine, with added opportunities for individuality in the ways to store, measure, brew, and serve the drink, once you've decided on an exotic bean or your favorite blend—whether the beans you grind fresh for the pot come from familiar Java (of musical fame) and Colombia or from one of the newsier spots in coffee-connoisseuring circles: Tanzania, Sumatra...more. Caffeine-free coffee isn't restricted to plain old down-home-style, either; the list grows.

The only things that coffee zealots can agree on are that coffee stays fresh a very short time (three weeks maximum, even refrigerated; don't allow dampness; air is out) but freezing works and that the quality of the water is as important as the choice of the bean. Chlorine, organic matter, minerals, and alkalinity can all affect coffee flavor. Use bottled spring water if you have any doubts about what comes from the tap in your town.

For total run-downs on coffee buying, making, including equipment, history, lore, check out two paperback books, both titled "Coffee"—one by Kenneth Davids (101 Productions, $4.95), the other by Charles and Violet Schafer (Yerba Buena Press, $3.95). Give coffee, grinder, book, or all.

GIVE-A-READ

HOT CHICKEN SALAD

adapted from *Chinese Cooking for the American Kitchen* by Karen Lee (Atheneum, $12.95), a dandy teaching book with shopping advice, thorough directions, menus, time schedules.

Szechuan Peppercorn Chicken

Poach 2 whole chicken breasts in two quarts water with 2 cups cut leek tops, 2 slices ginger; cool in broth, chill, shred. Mix with 4 cups shredded Shantung cabbage; serve dressed with *Sauce A:* 2 tablespoons peanut oil, ⅓ cup chopped scallions, 1 teaspoon minced ginger root, ½ teaspoon ground Szechuan peppercorns, 1 fresh hot chili pepper, chopped; and *Sauce B:* 2 tablespoons dark soy sauce, 1 tablespoon hoisin sauce, 2 teaspoons honey, 2 cloves garlic (minced), 1-2 teaspoons hot sauce.

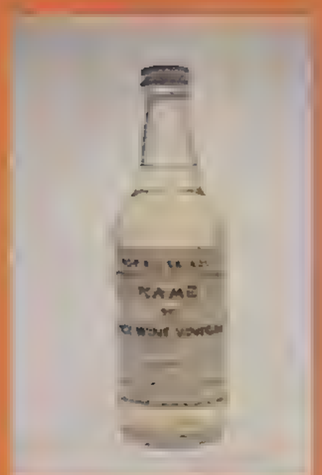
Vinegars



Red-wine vinegar; Vinaigreries du Lion. $6.29, Fraser-Morris.



Japanese vinegar for seasoning sushi rice; Mitsukan Sushi-Su. $1.50, Bloomingdale's.



For salad, rice-wine vinegar by Ka-Me. $1.49, H. Roth & Son.



Tarragon wine vinegar; Dessaux Fils. $2.89 at H. Roth.



Mellow Dutch vinegar in a squeezy plastic bottle; by A1. $1.50 at H. Roth & Son.



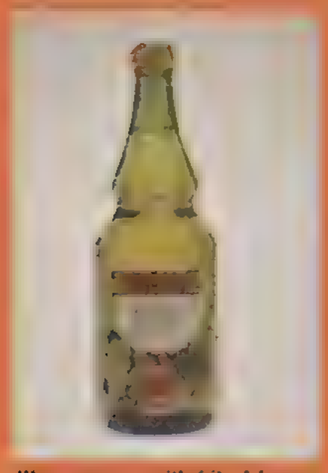
Sherry-wine vinegar from sherry's home: Juan Santa Maria, Jerez de la Frontera, Spain. $4.95, Bloomingdale's.



Tarragon leaves in this red-wine vinegar; Vinaigreries du Lion. $1.98 at Fraser-Morris.



Shallots in wine vinegar; Raoul Gey. $4.65 at Bloomingdale's.



Wine vinegar with bit of lemon juice added; Hengstenberg $1.98, Fraser-Morris.



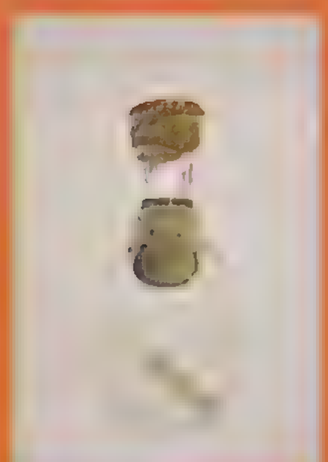
Chive-blossom vinegar; $1.25, Capriland's Herb Farm.



Now try this: honey vinegar; Ratcliffe. $1.98, Fraser-Morris



The wine was champagne; La Marne wine vinegar looks the part. $2.49 at Fraser-Morris.



Vinegar spiked with a lemon slice; by Vinaigreries du Lion. $1.98, Fraser-Morris.



Fragrant vinegar concentrate; made with twelve herbs, Ady Schreiber's secret recipe. $3.



French country red-wine vinegar, Grandma's recipe; M. Rossine. $10, E.A.T., Henri Bendel



French tarragon vinegar; Pikarome. $2.59, Fraser-Morris



Irish malt vinegar has caramel in it; from Willwood of Ireland. $1.29, Fraser-Morris.



Oak-aged red-wine vinegar; Vinaigre du Téméraire. $2.29, Manny Wolf's Gourmet Shop.



Spicy red-wine vinegar has fresh herbs, anise, juniper; $7 at Soho Charcuterie.



Mixed herbs in red-wine vinegar; by Vinaigreries du Lion. $1.98 at Fraser-Morris.

Oils



Fine imported virgin olive oil from Hilaire Fabre Pere & Fils. $4.95 at Caviarteria



Safflower oil, unrefined and completely un-added-to; by Erewhon. $1.89, Good Earth



Cold-pressed sesame-seed oil for Chinese cooking, change-up salads $5.95, Bloomingdale's



Grape-seed oil (!), best for grilled meat, Soleillou $5.49, Manny Wolf's Gourmet Shop



Sicilian olive oil bottled with dried oregano and fresh garlic $15, Soho Charcuterie



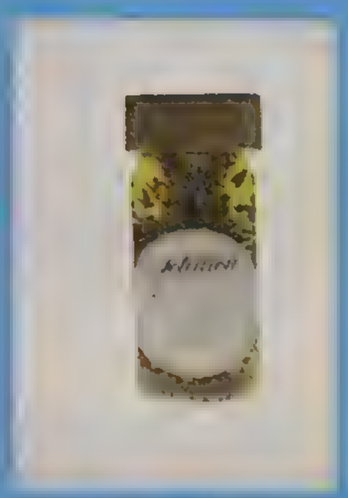
Cold-pressed virgin olive oil; Puget $3.95, Bloomingdale's



Peanut oil—ideal for the wok; Bénédictin. $5, Bloomingdale's.



Fruity olive oil, first pressing, from Roger Michel in Provence, France $20, E.A.T. at Bendel

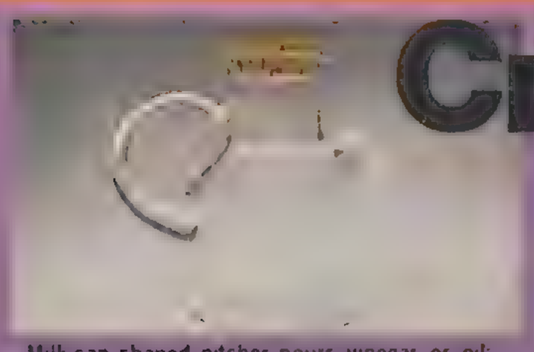


Cold-pressed virgin black-olive oil with bouquet of thyme, Soleillou. $6.75, Bloomingdale's



Beauty-bottled olive oil; James Plagniol $4.65, Bloomingdale's

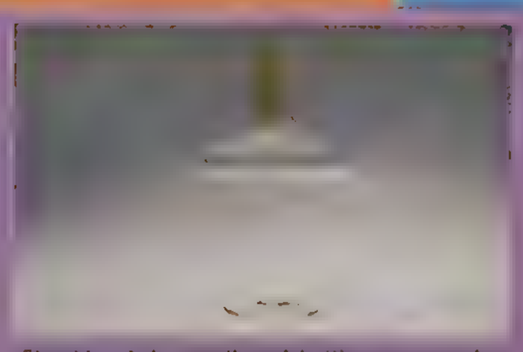
Cruets



Milk-can shaped pitcher pours vinegar or oil; Pilgrim Glass $12, Crate and Barrel



Corked glass vial will hold oil or vinegar; by Pilgrim Glass $5, Crate and Barrel.



Shouldered shape with cork bottles vinegar, oil; Pilgrim Glass $5, Crate and Barrel

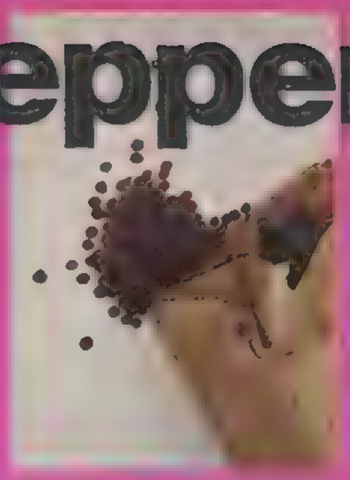


Balloon bottle, corked, makes excellent cruet, Pilgrim Glass $5, Crate and Barrel.

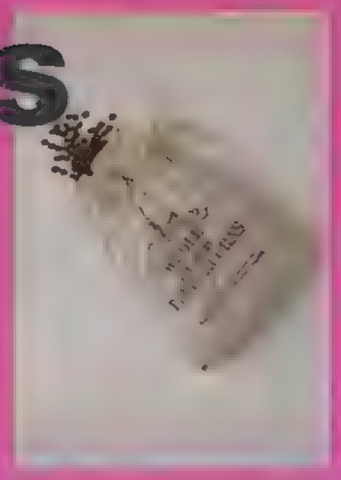
Peppers



Peppercorns from India, Indonesia, and Szechuan, China; $1 to $1.75, Manny Wolf's Steak and Gourmet Shop



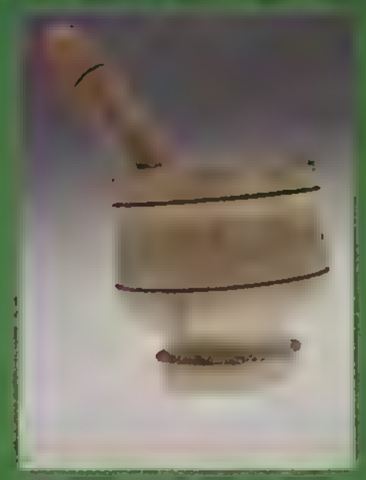
Black peppercorns—picked fresh, sun dried; $1.30 a quarter pound, brown bag, H. Roth.



Black peppercorns in fabric pouch of Culpepper, London. $5 at E.A.T. in Henri Bendel.



White peppercorns—picked ripe, hulled, sun dried. $2.20 a quarter pound at H. Roth.

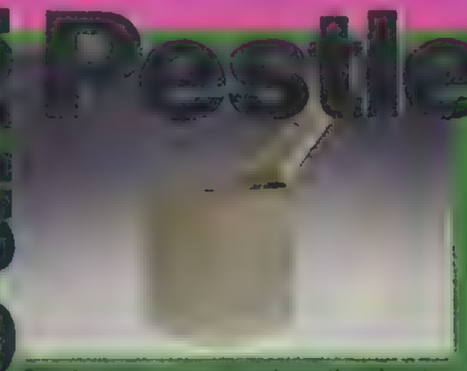


Large wooden mortar with pestle, to crush pepper, mustard, herbs. $4 95, H Roth.



Deep mortar with pestle, both wood $7 50, Bloomingdale's.

Mortars and Pestles



Simple shape mortar and pestle of pale wood; use for mustard $5, Bloomingdale's



Traditional brass mortar with pestle, handles give sure grip while you grind $38 95, H. Roth.



Serene white porcelain mortar with pestle to crack peppercorns. $4 50, H. Roth.



Glass mortar with pestle, efficient as the chemistry lab's $3.95, The Pottery Barn

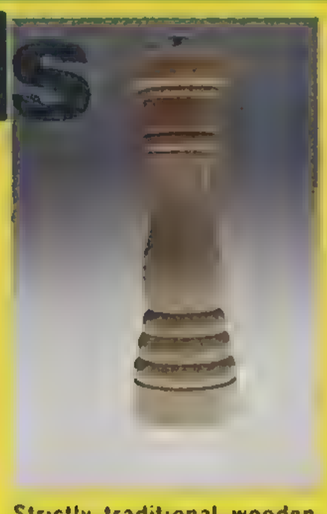


Hoganas stoneware mortar with pestle, by Fisher Bruce $18 50 at Macy's

Mills



Modern wooden grinder gives pepper pep; Digsmed. $19.50 at The Pottery Barn.



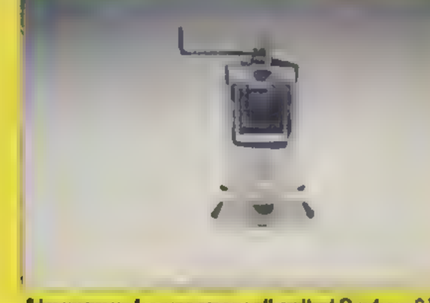
Strictly traditional wooden housing; slick Peugeot works $14.95 at Design Research.



Art Deco-look grinder of gold-topped sterling silver. $105 from Carole Stupell, Ltd.



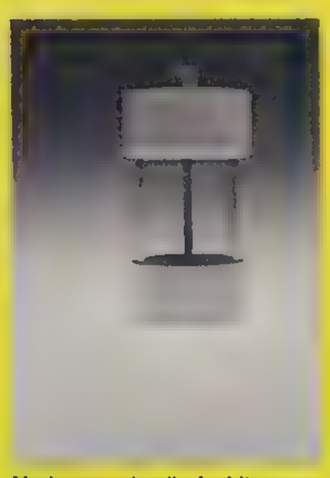
Small classic wood pepper mill; modern Peugeot mechanism. $6.95, Design Reseach.



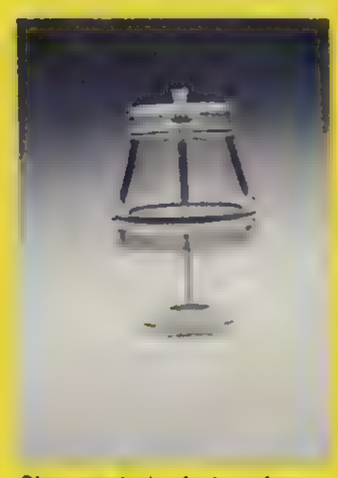
Aluminum, for pepper mill called Perfex. $13.99 at Bazaar De La Cuisine, Inc.



Traditional pepper grinder in update eye-through plastic. $9 at The Pottery Barn.



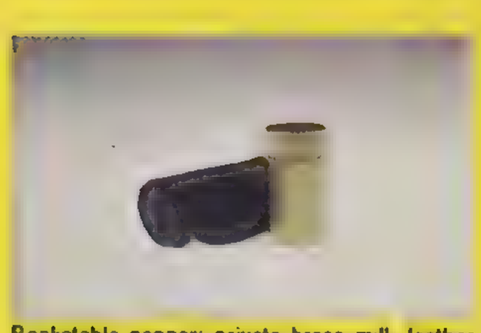
Mod-minimal mill of white enamel, transparent plastic. $7 95, Design Research.



Glass grinder in a lantern shape. $15, Carole Stupell



Ultimate simplicity: clear plastic, best gears. Peugeot. $34.95 at Design Research.



Pocketable pepper; private brass mill, leather case. $12.95, Hammacher-Schlemmer, Inc



Fat finial: wooden grinder is traditional fistful. $6 75 at The Pottery Barn.



French pepper grinder in wood pepper-barrel casing. $3.98, H. Roth.

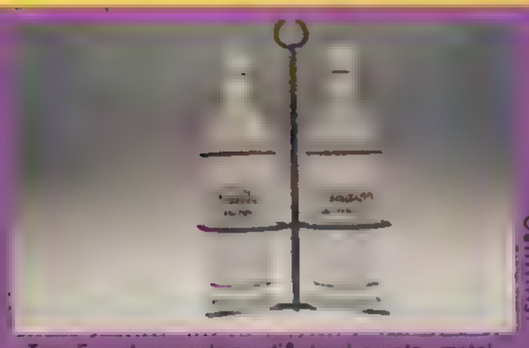


From West Germany, turned-wood mill by Zassenhaus. $7.95, H. Roth & Son.



Tall, trad, polished-pewter grinder; with Peugeot works. $50, Bloomingdale's.

ALL PRICES APPROXIMATE; ALL ADDRESSES ON PAGE 284.



Two French porcelaine d'Auteuil cruets, metal stand; Calco Ltd. $45, Saks Fifth Avenue.

ISHIMURO



Corked glass cruet, Pilgrim Glass $6 50, Crate and Barrel.



Slender decanter/cruet oil/vinegar/wine $50, Baccarat.



Grandmotherly white china cruet, $5 50, Design Research.



Bubble in bottle, vinegar inside of oil $35, Carole Stupell.



ACCESSIBLE GOLD



Gold is all around us this season. Gold from a new wave of craftsmen jewelers with a totally modern concept of jewelry design—spare, sensuous, on-the-body design. Gold makeup with a warmth and translucency that has nothing to do with the metallic glitter of the past. And at the National Gallery in Washington, the Cairo Museum's priceless cache of gold jewelry, statues, thrones, artifacts, and utensils—the fabulous Treasures of Tutankhamen, beginning its first tour of the U.S. this month.



Design is the message and the message is pureness of shape and an awareness of the body. *Above,* **the molded palm cuff**—simple, sensuous—like wrapping a gold hand around your wrist. By Barry Kieselstein-Cord, $4,485. At Bonwit Teller. *Inset,* **a simple, flat-lying gold-glowing curve of brass pendant on a silken cord**—the jewelry equivalent of a black cashmere sweater (i.e., it works all the time). By Robert Lee Morris for Sculpture To Wear, $150. At the Plaza Hotel. *Right,* **the gold falcon's head** on strands of tiny gold beads—designed to nestle in the pulse of the throat. By Barry Kieselstein-Cord. $5,000. At Bonwit Teller. **The new gold makeup,** *opposite*—the non-theatrical, non-metallic gold makeup. The point—the glamour!—is the warmth and glow of gold. And you don't get it by dipping into a pot of gold paint—it's in the mixing and melding of soft, translucent golden tones. For the evening face here, make-up artist Sandra Linter used the Max Factor Geminesse palette: on the lips, Clearshine High Gloss Lip Creme over Smoky Topaz Frost; for cheeks, Transparent Blushing Powder in Spun-shine Copper. And a blend of 3 gold Glowing Shadows for the eyes—Burnished Gold, Golden Taupe, and Autumn Blush. Gold-and-diamond clip earrings by Van Cleef & Arpels.

MAKEUP, SANDRA OF XAVIER NEW YORK. HAIR, MARK PIPINO.

The touch to add at night—everywhere!



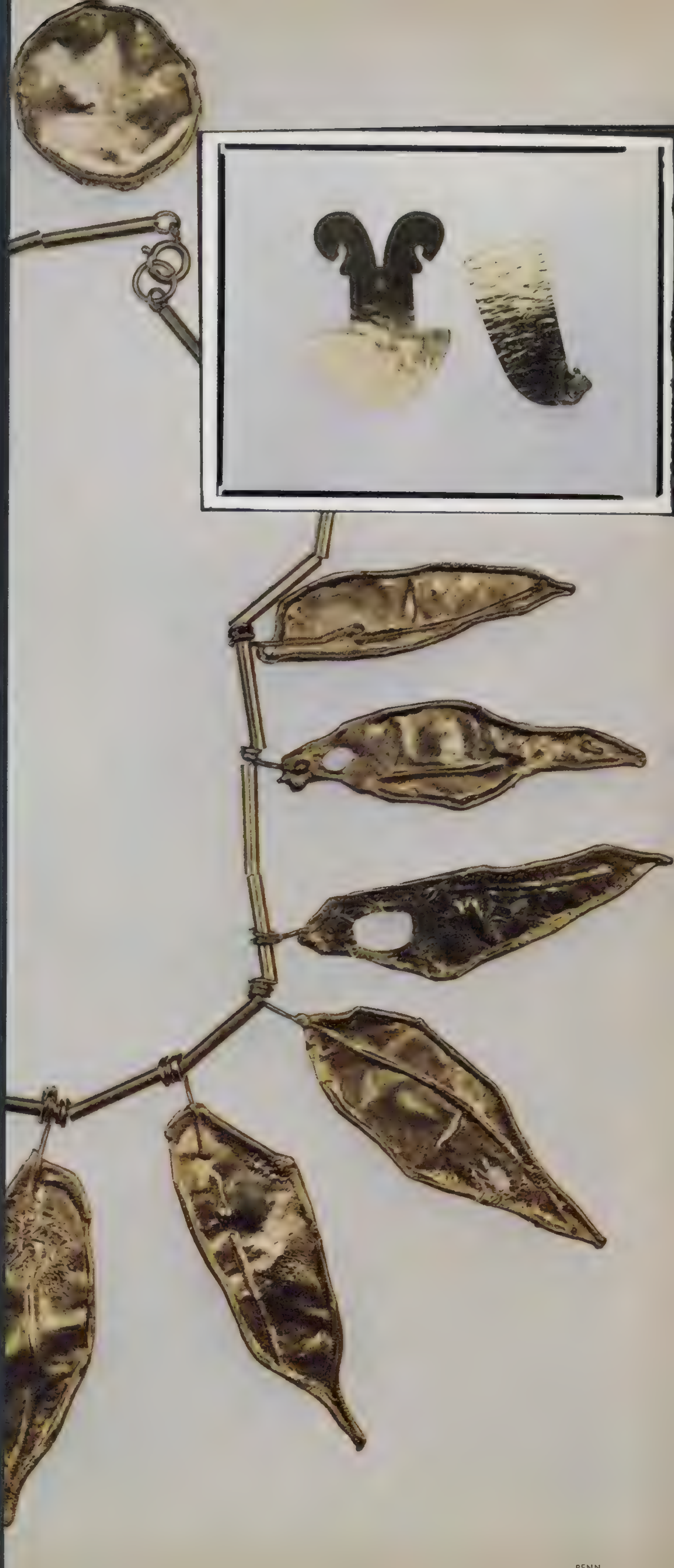
The new look of gold—in makeup—in jewelry... simple, body-conscious, "crafted" pieces that you wear constantly.

ACCESSIBLE GOLD



An abstract of petals, *above,* turned up at the edges—gold-dipped brass with a "thumbprint" of silver. By Nell Edwards. Cuff, about $55. Necklace, about $50. Earrings, about $20. Henri Bendel; C. D. Peacock, Chicago; Sakowitz; Frost Bros.; Goldwaters; Joseph Magnin. **"Primitive" gold,** *inset,* from one of the first of the new wave of craftsman jewelers—Mary McFadden's rough-hammered pendants in gold plate on brass. The axe, *left,* about $170. The lion's head, *right,* about $210. Henri Bendel; Dayton's; Neiman-Marcus; Charles Gallay. **Gold willow leaves,** *right*—flat as pieces of lamé. For when you're in something strapless and black . . . or to wear in the plunge of a chiffon wrap top. By Joanne Cooper, in vermeil. Necklace, about $410. Round earrings, about $44. Kruger Van Eerde, N.Y.; Garfinckel's; Neiman-Marcus; The Broadway. **The beauty of gold on black skin,** *opposite*—the luminous warm makeup that's glowing—never glinty. Here, from Revlon's Super Lustrous Polished Ambers collection: a slip of Sienna Gloss over Cinnamon Red lipstick. The golden eye: Cream-on Shadow in Pure Gold, contoured with Goldleaf Green.

MAKEUP, SANDRA OF XAVIER NEW YORK.
HAIR, MARK PIPINO.



PENN



GET A GOOD NIGHT'S SLEEP ⇨

Looking terrific at night

No one really knows what sleep does for the body, but the fact remains: we need sleep to function. It is part of our circadian rhythm—meaning: it is part of our natural biological clock. And the inability to get a good night's rest results in fatigue, sleepiness, irritability, anxiety; in other words—an inability to feel energetic and to stay awake in the late P.M. hours. Lack of sleep is the major cause of fatigue, but it isn't the only one—a pair of poor-fitting shoes can cause it, too.

"Optimal amount of sleep not only varies among people, but is also subject to change during a person's lifetime," according to William C. Dement, M.D., Ph.D., director and founder of Stanford University's Sleep Disorders Clinic and Laboratories, professor in the departments of psychiatry and psychology at Stanford University Medical School, and author of *Some Must Watch While Some Must Sleep* (San Francisco Book Co.). Most people know they need less sleep as they get older, more when they are ill. What they don't know: environmental conditions—light vs. dark, noise vs. quiet, cold vs. warm—also affect degree of sleepiness. Thinking you can sleep longer hours to feel refreshed at night is not the answer—too much sleep can be just as detrimental as too little. "In fact," says Dr. Dement, "people grossly mistake the sleep time they need. People should lose their fear of sleeping less than they think they should." [Note: You *can* cut back on night sleep time (most people seem to be able to from one to two hours) without feeling sleepy and still function as well as you did with more sleep. One way to do it: set your alarm clock back fifteen minutes each week. Another way: with a mid-afternoon nap.]

What makes a person feel sleepy when he wants to stay awake isn't necessarily too few hours of sleep but the lack of a good sleep—what we call insomnia. Many of these people who suffer from insomnia actually suffer from pseudo-insomnia; they do sleep, according to Dr. Dement, but think they don't. Simply finding this out relieves their anxiety—and their insomnia. The most disturbing fact about insomnia: its leading cause is the sleeping pill.

The most recent development in the relief of chronic insomnia, reported recently at Cornell University, is in the area of rhythmic disturbance—sleep loss that results from an impaired biological clock that is out of phase with clocktime. (A common example of this problem, one that is temporary—jet lag.)

Two things you can do to help relieve sleepiness and feel better at night: take a short nap before going out. If you can't nap, try resting for five to twenty minutes, lying down with eyes closed in a dark, quiet room.

Another way to relieve sleepiness: by staying active. "The point is," says Dr. Dement, "dancing rather than movie-going will help postpone sleepiness. In fact, there is almost no degree of sleepiness that cannot be overcome if the subject engages in vigorous exercise." One easy way to do it—in the bath (how-to, at *right*).

Eat the right foods...

Another way to revitalize energy: Have something to eat. A glass of fruit juice gives you instant energy. If you're going out and eating dinner first, avoid a heavy meal—it brings on sleepiness. Instead, eat something light. Seymour L. Halpern, M.D., attending physician and assistant clinical professor of medicine, New York Medical College, Flower and Fifth Avenue Hospitals, and president, American College of Nutrition, suggests fish or chicken (meat is more difficult to digest), a salad, beverage, and vegetable.

And Dr. Halpern says, if you're planning a late supper, the best, most energizing, diet-conscious snack is a modified breakfast: a glass of fruit juice, followed by two protein foods, e.g., a hard-boiled egg and a glass of skimmed milk. Alternatives: instead of an egg, a breakfast cereal, cottage cheese, or yogurt. What's important: Two sources of energy—a quick one and a sustained-energy protein food to keep blood-sugar and energy levels up over a long period of time.

Pretty at night, *left*—pieces of white crêpe de Chine edged in gold: a strapless, knee-length silk tunic top, matching cardigan jacket, and pyjama pants with a skirt slit up the sides to the waist. To wear with soft, pretty makeup; spare, simple jewelry; and perfume—it's an accessory, too. The one to wear at night when you're wearing something as romantic as this—a classic floral such as Nina Ricci's L'Air du Temps. If you go for a dress like this, you'll go for a scent like that. Turnout, from Zoran (Horikoshi fabric). Tunic, about $125; jacket, about $155; pants, about $245. At Henri Bendel; Hattie; Lou Lattimore; Dorso, Beverly Hills; Creed's of Toronto. Makeup, Ariella; hair, Christiaan. Accessories, next to last page.

ARTHUR ELGORT

To do while you're bathing—seven easy exercises...

Bath exercises: fast, simple—they keep your body in the kind of shape it takes to wear bare, slinky clothes you're seeing at night (how to do them, *below*). . . . After a nap, a snack, another terrific thing to do before going out at night: spend ten minutes in a lukewarm bath, followed by two minutes under a cool shower. Never use hot water, especially before going out—it dries out skin and puts you to sleep. In fact, the cooler the water, the better—more refreshing—bath and shower will be. Another pointer: when you wash, instead of a soap, use a bracing skin cleanser—it revs up skin, helps increase circulation. So, too, does a loofah or natural sponge. Plus: both whisk away skin scurf, leave skin with a beautiful glow—a must with a strapless or halter top. Also for smoothing, softening: something emollient added to the bath—a few drops of bath oil or a capful of milk bath, for instance . . . don't put a toe in the bath without it. Finish with two minutes under the shower, then body lotion and a spray of your favorite perfume. It's another awakener—the rapid evaporation of the alcohol leaves skin feeling refreshed. (It's a good base, too, over which to add the classic perfume form—it keeps scent lasting longer, on into the night. The exercises here, developed by Doris Hogue, women's spa directress of the La Costa Resort Hotel, take up half the time—five minutes exactly—that you spend in the bath . . . and they're worth every one. They not only help get you in shape, they get blood moving, oxygen circulating—which means more energy, too.

- LEGS AND THIGHS: With back against tub, knees bent and out to the sides, put soles of feet together and lift legs out of the water. Hold. Slowly move knees together and hold again. Relax. Repeat four times.
- OUTER THIGH: Sitting in tub, feet apart along sides of tub, press against sides and hold to a count of five. Repeat.
- INNER THIGHS: Sitting in tub, put washcloth between knees and squeeze knees together. Hold for five seconds. Repeat.
- ANKLES: Slowly rotate each foot in a clockwise direction five times; repeat counter-clockwise. Next, point toe to bottom of tub, then flex foot. Point and flex each foot five times.
- NECK: Rotate neck in a slow clockwise motion; repeat in a counter-clockwise motion. Do five times each direction. Next, move head back and forth five times. Do the same from side to side.
- STRETCHING: Do the next two exercises in the shower (be sure there is a nonslip surface or a bath mat in tub). Reach for the ceiling, one arm reaching as high as you can, then the other. Stretch the back muscles as you stretch arms, and let the shower play up and down your spine.
- WAIST AND THIGHS: Spread feet apart, and if there is enough room, keep elbows bent. Twist to the right, then left. Repeat.

To have on hand, keep near the tub



One of the best skin-cleansing systems we've seen, *above*, and just out this month—the La Costa Spa Shower Bar—it has everything you need. Shower, a brisk body cleanser; Shampoo with Conditioner; Aftershower, for all-over moisturizing; plus a sponge. They all hang on an adhesive-backed bar which means you can hang the bar in the bath and have everything you need—when you need it. At Saks Fifth Avenue, Neiman-Marcus, I. Magnin.

... how to get there, how to stay there

Look terrific at night—

How three glamorous women do

Here, beauties talk about their hair, skin, makeup to fashion photographer Francesco Scavullo, one of the greats in his field, who has been photographing beautiful women for twenty-eight years—you've seen his work on five of Vogue's covers this year. These interviews are excerpted from Scavullo's new book, *Scavullo on Beauty*, a collection of photographs and interviews with the fifty-nine women he thinks are the best-looking women in the world. Behind their extraordinary beauty: some out-of-the-ordinary beauty secrets. It doesn't surprise us that women who look as good as these women do have beauty ideas of their own.



BIANCA JAGGER

Scavullo: . . . Do you clean your skin before you go to bed? . . . **A:** That's the only beauty thing I do—thoroughly, thoroughly clean my skin. In five years, I've gone to bed once with makeup on. . . . **Q:** Why do you have such beautiful hands? Do you take special care of them? . . . **A:** Every time after a bath, I put cream on everywhere—with gloves made of horse hair. I massage everywhere, and all the dead cells disappear. . . .



Q: What kind of makeup do you wear? A lot or a little? . . . **A:** I don't wear a lot of makeup. Sometimes in the evening I wear a little more on the eyes. I wear blusher and a very light makeup, because I like the look of very pale skin. I just put a little mascara on during the day. . . . **Q:** What about your hair? How do you take care of it? . . . **A:** I had a wig made for me. . . . When I have it on, everybody thinks I have cut my hair.

MARISA BERENSON

Q: What is your personal approach to beauty? . . . **A:** A completely natural and healthy approach. . . . I'm a vegetarian. I exercise an hour or two every day to keep healthy. . . . **Q:** I've read that you're always in bed by 11:00 P.M. . . . **A:** That's not true. . . . I never go to bed before one or two in the morning. I can't. I don't need a lot of sleep. . . . I never drink alcohol—only wine occasionally. . . . **Q:** Do you spend a lot of money on beauty? . . . **A:** Yes. . . . I go to a facialist once a week. . . . **Q:** Do you ever have your hair done? . . . **A:** Never. . . . Once a week I put olive oil on my hair and wrap it up in a scarf all day and night. When I wash it out, my hair shines . . . and looks golden.

JERRY HALL



SHIATZU

New-old way to relax, release tension, maintain vitality: Shiatzu massage

BY MELVA WEBER

This season, a four-thousand-year-old art—Shiatzu—serenely enters the Western world. *Shi*—fingers; *atzu*—pressure. An ancient-day concept holding that pressure correctly applied to the body can bestow a blessing on pressures deep within, can seek out and dismiss tensions, refresh and excite vital functions.

Shiatzu applies the strength of thumbs, fingers, or stacked fingertips. Blood quickens. Muscles too tense or too loose regain elastic equilibrium. Vital gland secretions increase their flow, lightly enhanced by the message of touch.

Where touched? Over the body at the classical acupuncture points. For Shiatzu is sister art to the antique Oriental therapy of the needles.

Yukiko Irwin, Shiatzu professional extraordinaire, studied as a young girl in Tokyo with a venerable master who performed seeming miracles. Encouraged by the beloved teacher, Yukiko graduated from Nippon Shiatzu School, the only learning institution of the art; earned accreditation from Japan's Ministry of Health. On to the United States, working with physicians to rehabilitate patients, serving as resident therapist to dancers in New York's Harkness Ballet.

Ministering to private clients these days ("Three full treatments in a day is my limit; it requires much energy."), Yukiko now has written a book, the only direction manual for Shiatzu in this nation, titled simply *Shiatzu* (Lippincott, paperbound at $5.95). In it, she tells how one may apply Shiatzu to one's own body; or better, at turnabout with a partner.

"I have been compelled to write this book," said Yukiko, "to introduce Shiatzu properly, for there are unqualified persons who exploit clients unfamiliar with the real Shiatzu. Two things you must insist upon in a professional Shiatzu therapist; one, a credential from the Shiatzu school in Japan, the other, a license from a state department of health in the United States, as a qualified masseuse, masseur, or therapist."

Professional Shiatzu treatment is heaven; also a powerful motivator toward learning more of one's own body; to discover where the pressing fingers can send a quickening current through a muscle, where the probing hand can find—and release—a knot of pain. Less deep, less powerful than the professional treatment, self-Shiatzu or partner-Shiatzu yet offers a glowing experience.

Before you start, practice the touch. Arms straight down, put thumbs on your bath scale. Use the weight of your upper body to press until the needle says twenty pounds. Rehearse. Gain muscle-memory of twenty pounds' pressure. Then learn the fifteen-pound touch. The ten-pound touch. Deep pressure (the twenty-pound touch) is for strong-muscled parts of the body; fifteen pounds—moderate pressure—for the head and stomach; and ten pounds—light pressure—for front and sides of the neck, lower abdomen.

"Oriental women especially value skin beauty," said Yukiko. "It comes, they know, from within, reflecting inner health and peace, superb circulation of the blood, and, especially, good condition of the hormone glands.

WARNING: Pressure improperly applied to any part of the body may cause serious injury. Please read instructions carefully and check with your doctor.

To do before going out at night, five minutes of Shiatzu . . .

. . . it stimulates circulation, improves muscle tone, brings color up to the skin. In fact, it does for you what a good facial will, more easily and in less time. Do the six exercises here (we adapted them from Yukiko Irwin's book, *Shiatzu)* before putting on your makeup, after cleansing your face. (Tip: A good way to do them—lying down while you're resting.) Start by relaxing muscles in the shoulders—the area where muscle tension builds up most. Follow with the upper eye socket, lower eye ridges, mouth corners, neck; finish at the temples. Keep in mind: different areas of the body require different amounts of pressure. Eyes, neck, and throat take light pressure; mouth corners and temples, moderate pressure; shoulders, the most. Remember: pressure improperly applied can cause injury.

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TEMPLES: Cross middle finger over index finger, then over fourth finger. Give moderate pressure for three seconds at the recesses at temples both sides. Pause. Repeat.

MOUTH CORNERS: Place each thumb two finger-widths beyond mouth corners. Give moderate pressure for three seconds. Pause. Repeat.

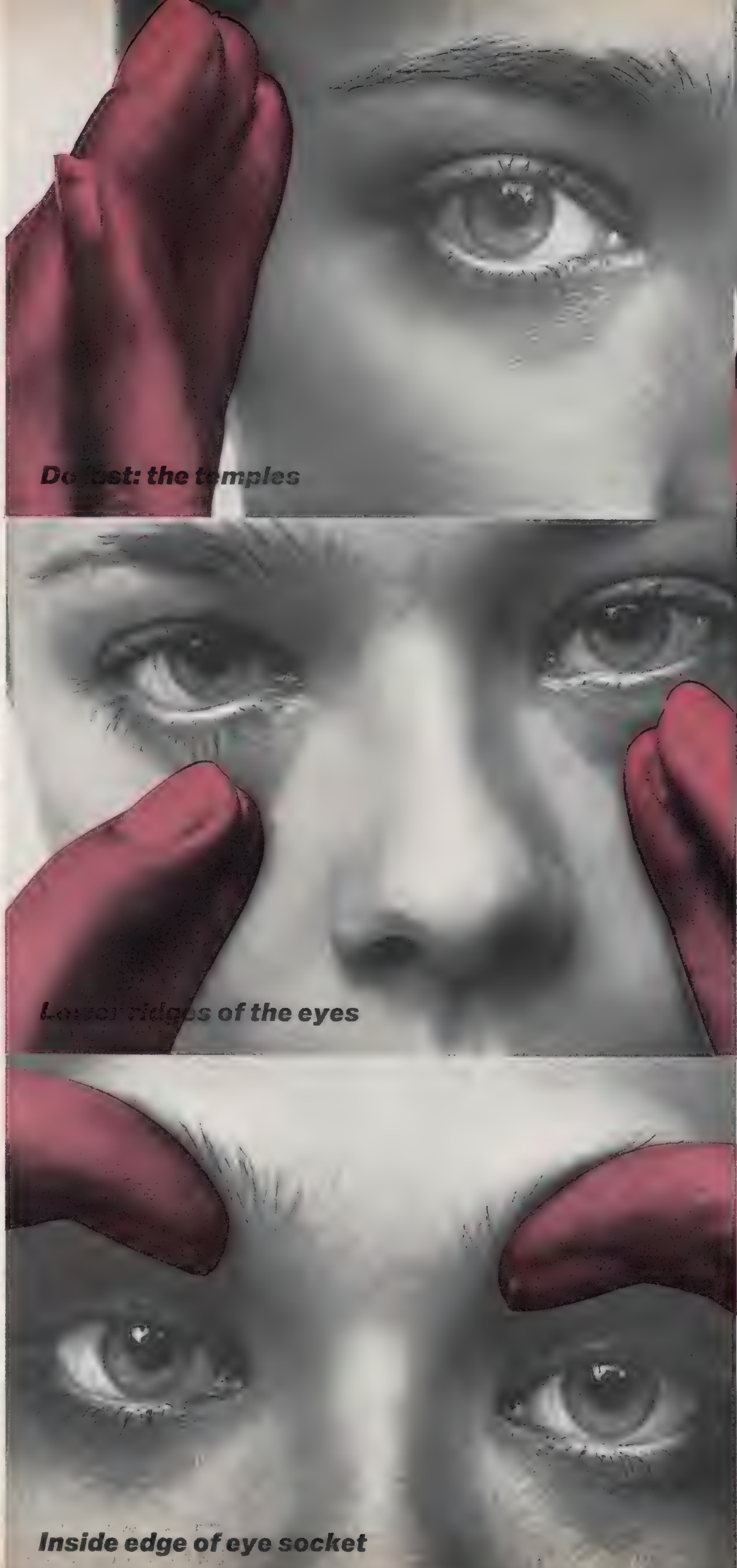
LOWER EYE RIDGES: Place middle finger on top of index finger. Press on the inner edge of lower eye ridges with light pressure for three seconds. Pause. Repeat.

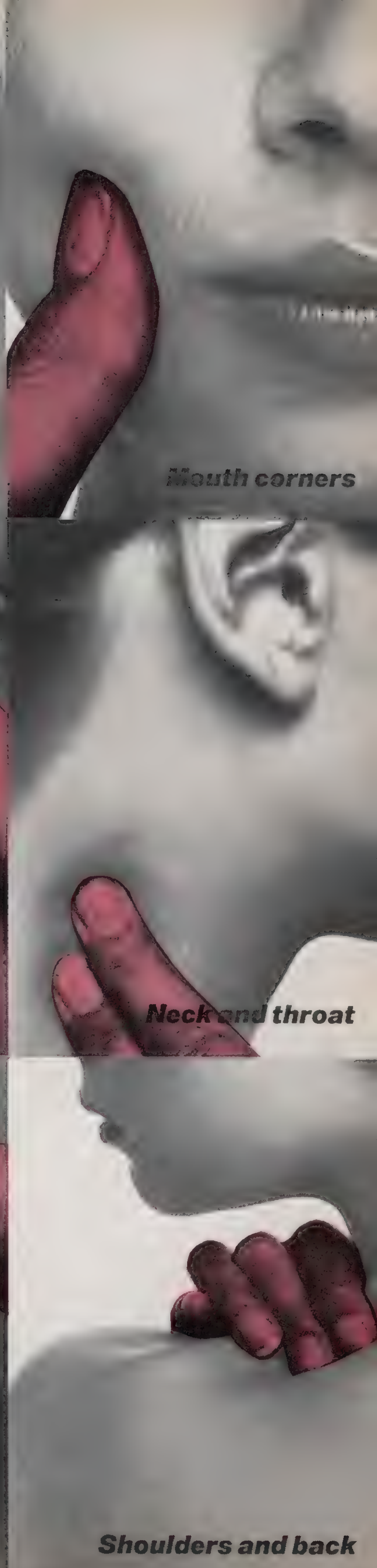
NECK AND THROAT: Place index and middle fingers under jaw at the top of windpipe on both sides. Give light pressure for two seconds to muscle (not windpipe). Pause. Repeat down the neck to the base. Bring fingers back to the top of neck and repeat, tracing major muscles along the neck until you finish in back.

EYE SOCKETS: Place thumbs just under brow bone, close to nose. Give light pressure on inner edge of eye sockets. Hold for three seconds. Pause. Repeat.

SHOULDERS AND BACK: Locate point midway between neck base and shoulder. Give deep pressure with index and middle fingers for three seconds. Pause. Repeat. Do other side.

ISHIMURO





VOGUE PATTERN 9559

VOGUE PATTERN 9635

Three great-looking tops, one fast message: collect linen—crisp, thin, laundry-white handkerchief linen, especially. And don't wait for summer: if you're looking for an instant wardrobe-refresher, this is it—with a grey flannel skirt by day, with brown velvet pants at night, with black...with a lot of what you're wearing right now. *Far left,* **the tucked white handkerchief-linen shirt** with a touch of satin-stitch embroidery on the perfect little collar. We added the embroidery—otherwise, it's all Vogue Pattern 9635. **There's almost nothing you wouldn't wear with this white linen tunic,** *left*—jeans, silk pants, and you could slide it over a bikini—it's exactly what the new versatility of linen is about. Our addition—the embroidered initial, and the ¼" double-folded, topstitched hems. Pattern 9559. **A monogrammed white linen handkerchief of a pullover,** *right*—straight and simple and nonstop. Here, for easy evenings, with brown velvet pants and a marvelous golden disc at the neck. We eliminated the back zipper that the pattern called for, using a hook-and-eye closing instead—much softer and prettier! Pattern 9544. All three blouses of Moygashel Irish linen. Altman's; Marshall Field; Amluxen, Minneapolis; Richard Brooks, Dallas; Sakowitz; Frederick & Nelson. Hair, Howard Fugler of Vidal Sassoon; makeup, Joey Mills. Accessories, next to last page.

VOGUE PATTERN 9544

White linen tops to sew yourself

INSTANT REFRESHERS

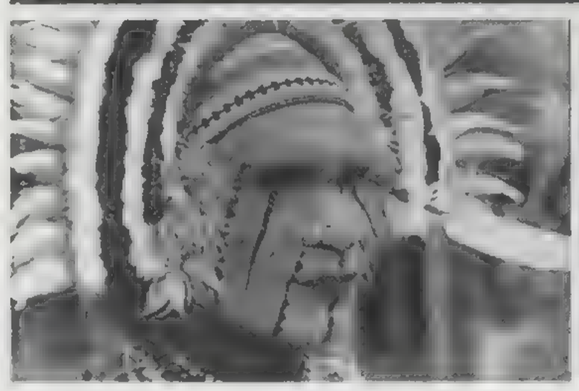
BOB RICHARDSON

THE PASSIONATE TRAVELER

In a just-born nation, actress who speaks six languages discovers artists with seven hundred

BY STEFANIE POWERS







In Melanesia, movie-and-TV actress Powers switched to roles of art buyer, photographer. Top left: Palmy northern coastline of Trobriand Island group, eastward from Papua New Guinea. Below: Highlander, far left, wears intricate feather headdress; bushman, near left, has hat of mud-plastered leaves.

STEFANIE POWERS

FIND: PAPUA NEW GUINEA



IVAN NAGY

"I'm sorry, I can't come to dinner on Friday, because by then I'll be in Papua New Guinea." The voice on the other end of my phone mixed bemusement with a dash of reprimand for my obstreperous country-dropping.

It was useless to begin explaining why I was going; and in the past I have found myself embroiled in a combination geographical/anthropological dissertation, I'm sure to the boredom of anyone foolish enough to open the question in the first place. To me, there is something incredibly attractive about a country that is not only in its infancy politically but has yet to be overexposed to the jading influence of the modern traveler. For many, Papua New Guinea is a place for World War II memoirs or *National Geographic* expeditions; for some, it is nowhere at all.

On September 16, 1975, Michael Somare, then Chief Minister, officially severed the umbilical cord tying Papua and New Guinea to the Australian Mandate of post-World War I, ending years of domination by the Germans, the Dutch, the Australians, and the Japanese. Papua New Guinea was born. Earning this birthplace was no small task; there are well over seven-hundred tribes or clans in Papua New Guinea, speaking at least that many languages. Of the world's languages, 15 percent of them are spoken in Papua New Guinea.

To make matters more difficult, most of the seven-hundred tribes were isolated from one another, which led to "afeudin', afussin', and afightin'." Today, roads are being completed to link the districts, bringing with them the promise of cross culturalization that will result from their common use. But more than anything else, Papua New Guinea is like a young child, feeling its way into the world with all the enthusiasm it can muster.

What did you say? Where is this place? Are there cannibals? Do they really wear things in their noses? What about the mosquitoes and the crocodiles?

For those with an aversion to documentary reportage of the more primitive aspects of various cultural heritages, I will spare you the "sky above and mud below" blow-by-blow of the tribal differences that have, in the past, led to extreme courses of action. Rest assured that cannibalism has not been practiced for many years; the modern traveler to Papua New Guinea needn't worry her newly permanented head for fear of losing it. The people are warm and friendly.

Behind the fierce ceremonial headdresses and makeup designed to frighten away evil spirits beat native hearts steeped in cultural heritage and souls filled with creativity. The art of Papua New Guinea has long been valued by museums and galleries. Almost every serious collector of art has in his inventory at least one piece of this most prized of Oceanic art.

The plunder of artifacts in Papua New Guinea is a long and painful story. As with many primitive societies, New Guineans have fallen prey to foreign powers, private entrepreneurs, and well-meant but poorly exercised religious direction: thousands of pieces of art were destroyed in "mission fires" in an effort to wipe out pagan beliefs.

Today, the New Guinean government is trying to preserve the cultural heritage of its varied peoples and, at the same time, is assisting in the development of a cottage industry with a subsistence program at the village level. I have been fortunate to be able to help the new government by bringing large quantities of New Guinean art to the United States, so that our people can acquaint themselves with this unique and pure expression.

Even as I traveled with government officials up the Sepik River, I was told of a young American who boasted of taking a good deal of art to Philadelphia, which, he proudly declared, he would sell at great profit. It saddened me to hear that these people could be taken advantage of so easily. But I sincerely hope that, when we show some of the art we have brought out of Papua New Guinea, it will inspire a curiosity in Americans—to come to see firsthand this land of human and physical diversity.

If you are still with me, here are the five W's of traveling to and in Papua New Guinea:

WHO: You and your party have a choice of flying with Pan American or Qantas to either Manila or Sydney, where a connecting flight via Air Niugini will bring you to Port Moresby, the capital city. The Islander Hotel in Port Moresby has first-rate accommodations on an international level; there are several other lower-priced hotels to choose from that have quite adequate accommodations. Rental cars are available at the Port Moresby airport; an international driver's license is required, and don't forget to drive on the left.

WHAT: There are guided tours for the whole of Papua New Guinea, both by private charter and by commercial airlines. Trips up the Sepik River are possible on large houseboats with every convenience.

WHEN AND WHERE: Festivals and shows throughout the year offer a variety of cultural activities; because of fluctuating dates it is best to contact the Papua New Guinea Embassy in Washington or the Permanent Mission to the United Nations in New York for information. Most Papua New Guinea "hands" would agree that the annual Highlands "singsing" and show is one of the nation's most spectacular celebrations: each July, thousands of performers come to this week-long cultural and agricultural festival, where some of the most colorful costumes and dances provide a feast for the camera buff.

WHY: We all agree that the world is becoming increasingly smaller. Certainly the mass media and instant communication have done their part in bringing about the worldwide homogenization of cultures. Papua New Guinea, more than any other country in the world today, still offers visitors the "real thing." ▽

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ANOREXIC PORTRAIT

(Continued from page 236)

There is no enjoyment or discrimination of taste, and the bulimic episode takes on a frenzied quality as the need to stuff, somehow to fill the emotional void inside, grows. There seems no way to stop and all attempts to do so are futile. The anorexic will often describe herself as feeling "hollow," "hopeless," "empty," "lonely and isolated." Overeating becomes the ultimate failure in her life; despair and panic are often accompanied by suicidal thoughts.

This kind of binge is usually done alone. Secretly. One woman got up in the middle of the night and consumed everything inside her well-stocked refrigerator when she wasn't even hungry. Then, she hastily threw on a coat over her nightgown to rush out to the all-night delicatessen for a hot pastrami sandwich.

Guilt and self-loathing followed, serving to reinforce further the anorexic's already low sense of esteem. The dread of fat combined with oral greed present a constant conflict. Feeling trapped by her dependency, there is depression, which is self-directed anger that leads her back to food again, in hope of finding solace. Instead of comfort, she encounters even deeper depression, thus setting up the vicious cycle once again. In desperation, one woman actually put a chain and padlock on the refrigerator door, then made her husband hide the key each night before they went to bed.

Self-induced vomiting often follows these binges. She *must* get rid of all that she's consumed before it turns to ugly fat. In actuality the anorexic is giving up more than the food she took in. A disturbance of the chemical-mineral balance leaves her in a vulnerable physiological state, while playing havoc with her electrolytes.

Exercise is another way of doing it. Hyperactivity accompanies seeming boundless energy, and to devote several hours a day to sports and calisthenics is not unusual. A lot of energy is also expended through the compulsive and phobic preoccupation with food. Careful planning goes into the invention of new ways to avoid it without arousing suspicion. Dinner may be taken to the bedroom on a pretext of tiredness, then flushed down the toilet. Adept at the pretense of eating, she has mastered techniques on how to push and poke food around the plate in such a manner as to have it look only a mere fraction of what she'd been served.

Deviousness becomes more difficult once hospitalization has taken place. The enemas, laxatives and diuretics which she may have come to depend on are no longer available. Doctors and nurses treat the anorexic like any other critically ill patient, with strict supervision in what is truly a lifesaving situation. Their total caloric intake is monitored, and they are weighed in daily. It is not uncommon for a patient to secrete weights in the pockets of her pyjamas or to drink four or five glasses of water before getting on the scale. *Anything* is fair game in the pursuit of thinness.

—NONIE CAROL MURPHY

THE STARVING DISEASE

(Continued from page 237)

tion against their fear of pregnancy. While the cessation of the menstrual flow can be caused biologically by a starved nutritional state, it can also be induced psychologically through the subconscious need to avoid reaching womanhood. Body maturation and curves being associated with femininity, the anorexic's desire to reduce her body to more child-like proportions results in a compulsion to remove all fat from it. Emotionally immature and feeling unprepared to cope with the pressures and responsibilities that come with sexual adulthood, this is her way of handling the conflict.

The true anorexic always has at least one controlling parent in the picture—usually a dominant mother who is overly protective and solicitous of her "perfect" daughter who does indeed seem to be the ideal child, well-behaved and never causing trouble. The parent doesn't see this overconformity as a problem. In fact, the child's obedience is such a joy to the mother that there is little chance of the child's self-doubt about her ability to stand up for herself being recognized. Compliance precludes future autonomy. The desire to please, to feel wanted, loved, and accepted supercedes and misdirects the more basic need of self-assertion.

Anorexics think of themselves as never doing anything that *they* want to do. They feel they are nothing more than a response mechanism to the demands of others—not even entitled to express their own wishes. Being able to control their bodies, therefore, takes on special significance. And because the anorexic sees her cadaverous frame as normal, the thought of gaining even a few ounces can throw her into a panic. Dr. Friedman says that it is

(Continued on next page)



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THE STARVING DISEASE

(Continued from page 272)

interesting to note that when an anorexic is shown an unidentified photograph of her own naked body, with the face blocked out, she will tell you that the person in the picture looks ugly and emaciated. It is only when viewing an identifiable image of her own body, such as in a mirror, that her perception of it is distorted.

When body weight reaches a dangerously low level, hospitalization is almost always necessary. It is imperative to renourish the patient quickly through the actual physical crisis, seeing to it that there is no further weight loss. Death can result unless vitally needed pounds are quickly gained, so all initial efforts must be concentrated in this area. The reward system of behavioral modification techniques is often helpful in achieving satisfactory weight gain, though this type of therapy's effect is too short-term to be used in getting to the root of the underlying problem. Intensive psychotherapy or psychoanalysis is needed for the patient to make the transition from the hospital's controlled situation to the real world outside. There she will have to learn to detach the issue of control from her self-destructive eating patterns, replacing them on her own with healthy ones. No matter what is decided, the patient's chronic lack of self-esteem must be dealt with. She must learn to see herself as an effective and maturing human being who has the right to express her own needs. Both Dr. Friedman and Dr. Aronoff agree that early recognition of the anorexic syndrome is important, and that with the patient's full cooperation the outlook for successful treatment is very good.

Most often, it is necessary for the doctor to work closely with the patient's family, and because the family generally plays an important role in the dynamics of this illness, much research on early parent-child relationships is now in progress. The hope is that it will shed new light on ways to prevent the disease, so that perhaps, one day soon, a deeper understanding will reverse statistics. And that the incidence of anorexia nervosa will decrease each passing year. ▽

DAYDREAMS

(Continued from page 237)

an examination in a course which he or she simply forgot to attend. In the dream the student (who by now may be seventy-years old) can feel the old panic and remorse at the prospect of a failing grade. Usually, the dreamer wakes up before the feared examination has begun, so the outcome of the dilemma is never quite clear. When asked on what occasions this dream recurred, the dreamer will remember that he or she was worried before going to sleep about some uncompleted task. "We don't have to dig deeply into the unconscious to find reasons for this kind of dream," Dr. Singer says. Many other night dreams have similar obvious roots in our daily lives.

Hallucinations (hearing voices or seeing objects that are not there) or delusions (believing one is Napoleon or Marilyn Monroe) also lack the element of conscious control. They are symptoms of mental illness. A person who is daydreaming knows the boundaries of fantasy and reality. But someone who is firmly convinced that forces from outer space are controlling him with buzzing wires in the wall actually hears those wires. No amount of rational argument will change his mind.

Blanche Du Bois in Tennessee Williams' *A Streetcar Named Desire* is a perfect example of a character whose inner reality has become blurred. She escapes the unhappiness of a middle-aged life filled with dying relatives by pretending that she is a fine, young Southern lady with dozens of suitors. When brutally confronted with the actual circumstances of her existence by her insensitive brother-in-law, she retreats entirely into her delusions.

Is there any danger that this could happen to one of us with an active fantasy life? Dr. Singer doesn't think so. "Actually, there is evidence in the other direction," he says. "People who use fantasy consciously know very well how to test the reality of an experience."

Dr. Singer also does not feel that there is a basic contradiction in what we consider "rational thought" and what he means by "daydreams." In his opinion, the most productive kind of thinking will probably have an element of fantasy in it. "We don't respond literally to all clues from our environment. We sort them through and ascribe various values and consequences to them," he says. That means playing out in our minds a variety of possible alternatives, i.e., engaging in daydreaming. Certainly anyone who gives equal importance to all clues would probably live in a *Mary Hartman, Mary Hartman* world. Poor Mary is totally confused by life because she has no imagination. She believes every-

(Continued on page 274)



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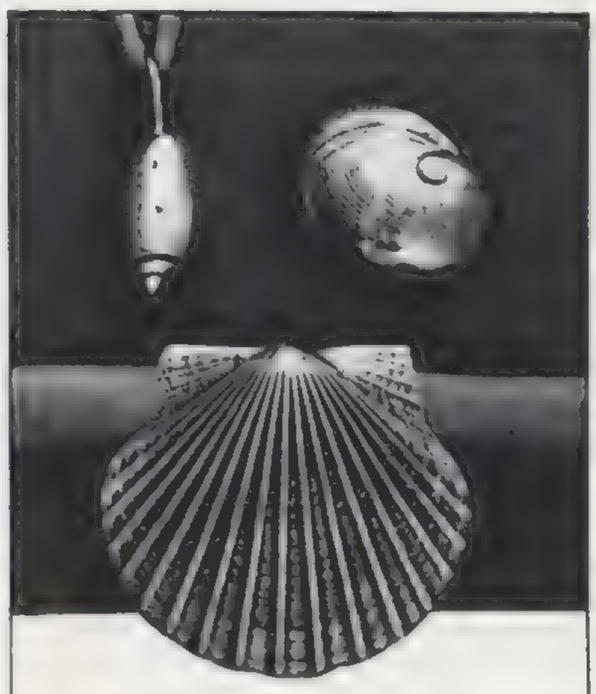
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"For women who are active daydreamers, daydreams during the sexual act are simply a natural continuation..."

DAYDREAMS

(Continued from page 273)

thing she hears and reads with a total lack of discrimination. So, to her, the yellow wax buildup on her kitchen floor and the activities of a mass murderer in her neighborhood seem equally threatening. As a television character her literal interpretation of everything around her makes her a comic figure. In real life, she'd be a tragic one.

Actually, Dr. Singer feels that daydreaming can be a good therapeutic tool and encourages patients to make a careful assessment of their recurrent fantasies. "When a person's daydreams run completely counter to their life experience, that person may be overlooking an important part of his or her essential nature," he said. "For instance, the scientist who spends sixteen hours a day in his laboratory and who consistently fantasizes himself as a great lover, or as the most popular host in town, may actually feel lonely and isolated in his work." The jolly, overweight mother of four who goes into therapy because of sudden unexplained anxiety attacks may fantasize herself consistently into a size-eight model who is president of a large advertising agency as well. Obviously, on the face of it, she can never realize her daydream, but it does show her that she is not happy with her body image and her life-style. She may come to the conclusion that she really wants to lose weight and go on a successful diet for the first time in her life, and she also may decide that she needs more creative outlets for her energies outside of the home.

Actually, one school of therapy uses fantasy and daydreams regularly, although the process is called "systematic densensitization." The behavioral therapist who attempts to **cure a patient's phobia or destructive habit pattern** often does so by inducing a state of relaxation (which is, of course, necessary for successful daydreaming) and then leads that patient through a series of imagined scenes which culminate in his overcoming his fear or his undesirable habit pattern. For instance, a patient who is afraid of flying will be asked to picture himself packing a suitcase, carrying the case to the airport limousine, checking in at the airline counter, getting onto the plane, and calmly looking over today's newspaper as the plane takes off. If at any time during the course of the fantasy the patient becomes anxious, the therapist will tell him to stop and to start all over again at the beginning. "Fortunately, daydreams come completely equipped with a stop and instant-replay mechanism," Dr. Singer said.

For patients who want to rid themselves of destructive behavior patterns, a psychologist or psychiatrist may use a reverse technique called "aversion therapy." The patient who wishes to stop smoking, for instance, will be asked to imagine himself in a room that is so filled with evil-smelling cigarette smoke that he chokes. After he is thoroughly immersed in this fantasy, he may be encouraged to light a cigarette which, if the therapy has worked, will probably make him gag. Lay organizations such as Weight Watchers and SmokEnders have picked up and use some of these techniques.

Daydreams and fantasy are useful too, in **sex therapy.** Considerable research has been done about the sexual fantasies of women. "Erotic fantasy during sexual intercourse is quite common," Dr. Singer said. "For women who are active daydreamers in general, the occurence of daydreams during the sexual act is simply a natural continuation of their predisposition to elaborate and enrich all kinds of experience through fantasy." He added, regretfully, that there are almost no studies of men's sexual fantasies and sees this as an area for future research.

What about the use of daydreams in **creative work and problem solving?** Dr. Singer points out that, of course, almost all artistic endeavor involves daydreams and fantasy. Some people are so skilled in this activity that they can design buildings, compose symphonies, or write books entirely in their heads. The mundane work of putting down on paper the architectural sketches, or the notes, or the words often doesn't seem nearly as satisfying as the original creative acts that occurred entirely in their minds.

In **more formal problem solving,** we can rehearse various solutions in our minds before committing ourselves to one choice in real life. Many of us do this almost instinctively. We go over exactly what we will say when we are making an important presentation to a client or are planning to ask for a raise, for instance. We go through the entire conversation with one part of our mind playing ourselves and the other part playing the person or persons we are trying to convince.

We also can get rid of anger and frustration by imagining schemes of revenge against the perpetrator who has wronged us. Usually, by the time we have finished daydreaming of humiliating, or scolding, perhaps even punching our adversary, we are over our rage and can deal with the real situation sensibly.

An active imagination can help us to **overcome loneliness and boredom.** Young children know this well . . . they frequently create imaginary friends and companions for themselves when real playmates are not available. Having a child chat with someone who definitely is not on the premises tends to worry some parents. According to Dr. Singer, there is no cause for concern. The child is having a fine time with the imaginary friend and will usually dispense with him or her when a real playmate comes along.

Albert Speer in his book *Spandau: The Secret Diaries* tells how he preserved his sanity during his twenty-year-prison sentence by imagining that he took a walk around the world. When boredom and depression became unbearable, he would play a sort of kinescope in his mind of where he would walk, what he'd eat.

Can those who have inhibited their imaginations because they felt that daydreaming was a time-wasting nonactivity train themselves in creative daydreaming? Certainly, says Dr. Singer. We might try out a number of fantasies, then concentrate on several of them. Or we may recall events from our childhood that made us happy and relive them. Or we may take clues from our real-life situations and allow our imaginations to expand and improve on them. Most people are quite able to do this, according to Dr. Singer. "I have had some patients who seemed to have a very limited conversational vocabulary," he adds. "They will talk superficially about the weather and the state of everyone's health. After that, they just don't seem to have much to say. But ask them to tell you their daydreams and they can produce some fascinating material. While I am certain that the daydreams or night dreams of Shakespeare or James Joyce were far more complex and rich than those of most people, I would still be willing to argue that many of us come much closer to artistic creativity than we realize," he adds. "All it takes is a certain amount of attention for us to become aware of how much is really going on inside ourselves." ▽

"NETWORK," ETC.

(Continued from page 227)

ple. Wherever the novelist looks, there are emissaries from a sinister purpose, an implacable intention; fatal coincidences; a monomaniacal underground; secret systems. All novels are spy novels. Traditional narrative is dead; *they* killed it. Kurt Vonnegut, Jr., has gone so far in his new book, *Slapstick*, as to imagine for Manhattan a plague of Green Death caused by "inhaling and ingesting invisible, microscopic Chinese Communists."

When this intelligence from the antennae of our race is combined with the intelligence gathered over the dead bodies of animals in scientific laboratories, a national paranoia is assured. According to animals in labs, almost everything causes cancer, strokes, or sterility. During the last three years we have been warned against paint, detergents, birth-control pills, intrauterine devices, aerosol cans, hair dyes, hair sprays, vaginal sprays, eyedrops, pacemakers, antiperspirants, amphetamines, tranquilizers, asbestos, vinyl chloride, monosodium glutamate, microwave ovens, evaporated milk, artificial sweeteners, breakfast cereals, sandwich spreads, peanuts, pasta, strawberries, swordfish, mushrooms, oysters, eggs, coffee, tea bags, beer, aspirin, marijuana, antacids, pesticides, and X-rays, plus those hardy perennials cholesterol and cigarettes. And that's not counting Ralph Nader.

In other words, whatever we are told to do by TV commercials is equivalent to inhaling and ingesting microscopic, invisible Chinese Communists. And the government will burgle us if we don't watch out. Who or what is responsible for this intestate of our affairs?

Network inspires these digressions because it's a movie fabricated for paranoids, who now constitute our real majority. (Even the title evokes feelings of entrapment, the web spun out of the bowels of a spider.) It's about a fourth television network that has been taken over by a conglomerate of which Edward R. Murrow would not have approved.

The Edward R. Murrow figure is played by William Holden, who runs the network's news department. Faye Dunaway plays the part of the careerist popsie who will, for the greater glory of a Nielsen share, turn Mr. Holden's nightly news into a sleazy circus. Peter Finch is the aging anchorman whose nervous breakdown on camera leads Miss Dunaway to cast him as the angry prophet in her circus, along with a soothsayer and other freaks. *Network* is directed with his usual crude energy by Sidney Lumet, and written with his usual self-righteousness by Paddy Chayefsky.

That Mr. Lumet and Mr. Chayefsky should team up for a movie about television is perhaps inevitable. Both subscribe, at the tops of their voices, to liberal pietism, good-think and angry-speak. Both are messy about details. And both started out, as a director and as a writer, on TV. It is a splendid opportunity to bite the hand that slapped you into being.

Moreover, the acting is quite good, and there are some interesting ideas running around loose in the two hours of *Network*. Miss Dunaway's news circus is a plausible extrapolation of the insufferable chattiness and interpersonal abuse on too many news programs already afflicting us. The notion of a weekly adventure series based on the real-life antics of a bunch of radical bank robbers and kidnappers who film themselves (Symbionese Liberation Army-style), produced for TV by a Black militant female Communist (Angela Davis-style), with everybody arguing about residuals, pertains mordantly to the way we live now. Conglomerates swallow the bottom line, hook and sinker, and the rest of us. That TV, the wired distraction, creeps invisibly into our homes and mugs us as we nod is the stuff of first-class paranoia.

Ah, but. Just when, because they have some interesting ideas, one has forgiven Mr. Lumet for his small-scale claustrophobia (*Network* might as well have been shot in a TV studio: there isn't any dimension for breathing) and Mr. Chayefsky for his rhetorical excesses (he stuffs monologues like pianos into the mouths of the actors: when they speak, all the keys fall out in an unintelligible clutter), they up the ante in their paranoia game.

Really, *must* Miss Dunaway and her cohorts conspire to waste Mr. Finch via, naturally, their paid gang of radicals, in prime time, because Mr. Finch has become so depressing that he will cost them $40-million worth of commercials? *Must* the conglomerate sell out to the Saudi Arabians, who already own the New York Public Library? Who the hell is to blame?

According to the larger paranoia, the Arabs are to blame, a fluoridated fallout of pinko Middle Eastern oil money.

This is silly, even to a New

(Continued on page 284)

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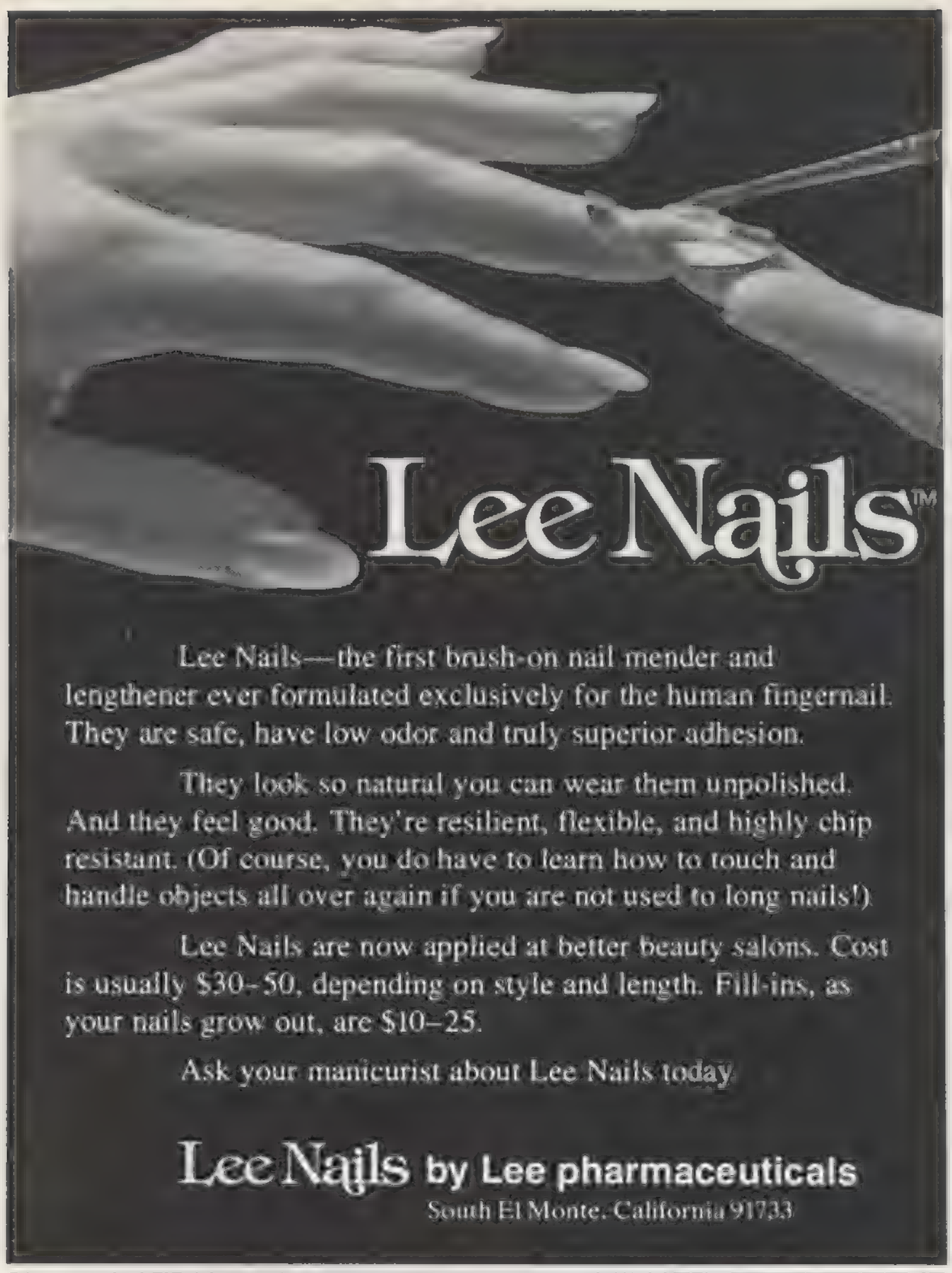
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WEEKEND MARRIAGE

(Continued from page 235)

leaves something to be desired.

Deborah says "hello" and indicates that she wants to find out who the TV murderer is. Bobby, his twelve-year-old son, wants him to hear the piano; Jenny, aged nine, is furious with her brother, Bobby, for taking her comics and wants Daniel to do something. Deborah is furious because Daniel is upset about the kitchen which, she points out, is his kitchen, too; and, if he'd been home, he could have cleaned it. Besides, the fight is keeping her from her favorite program.

Or try this scene: JoAnn is on the plane on her way home after four days of work. What's the matter with her? She should feel happy to be going home, but she's miserable. What happened to that sense of joy and excitement she's supposed to feel? And what about running into Jim's arms? She'd really rather take a nice slow stroll to the baggage counter. Maybe, if she's lucky, Jim will be late picking her up. But no, there he is, happy to see her.

JoAnn greets her husband, "Oh, hi, Jim; your breath is bad." This is quite purposeful. JoAnn is tense and anxious, not ready to be happy yet. She is buying time for herself until she is ready to relax. But it's not working. Jim is still nice to her. "How are you?" she asks.

Jim starts to answer, but she's not listening. And now for the trump card—"Is the bed made?"

JoAnn knows it's not. Jim starts to explain why it isn't, but she's already in a rage. "You know how important that is to me. I don't need this aggravation. Why did I come home, anyway?"

In some form these two vignettes were familiar to us all, and we began to identify two major issues: guilt over not living up to expectations and a power struggle over turf.

First, whether commuter or resident, each of us had internalized expectations. Each of us felt that, when we did see our loved ones after some absence, we should hear bells ring, feel goose bumps, and tear off each other's clothes in a frantic desire for immediate orgasm. Or if not this, at least experience a welling up of tender feelings.

Not surprisingly, all three of us wives were struggling with guilt feelings about the less-than-enthusiastic responses to our spouses. Our thoughts were an uneasy mixture of traditionally female (women should be caring, nurturing, smiling) and feminist (women should be more aware of their own needs and act upon them). With some relief, we three found that we were all experiencing much the same reluctance and were uncomfortable with our responses.

The second major problem we three weekend wives confronted was the reestablishment of turf and the redefining of private and shared space. To the resident, the commuter is in some way an intruder. To the commuter, the resident's immediate needs are too demanding.

One of the first things we realized is that the fights over the dirty kitchen, dirty laundry in the bedroom, whatever, did not occur because our husbands were male chauvinist pigs; the one female commuter was just as angry over the mess in the living room when she came home. These fights were symbolic gestures related to reassertion of ownership.

To add to the difficulties, there is the delicate issue of who is to accede to whose timing. Often, one partner is ready to be warm and loving and finds the other is not. Part of Deborah's obsession with *Ellery Queen* was the need to give the message, "You wait till I'm ready; you haven't been around all week, but you expect me to be able suddenly to respond emotionally when you arrive." Similarly, JoAnn's "Your breath is bad" was her way of keeping her distance until she was ready to be close.

Third, there is what Edmund Wilson has called, in quite another context, "the shock of recognition." The shock is not always kind. We experienced complex responses from, "I'd forgotten he was getting so bald," to "He looks glorious"; from "Oh, I've missed you so much, thank God you're here," to "Jesus Christ, is this the person I'm stuck with?" The needs for closeness, love, nurturing, listening often are not mutually timed; this is, of course, true for every couple on occasion. What is different about reentry time is that there is the expectation that the needs should be "in sync," because of absence and the expected joy at coming together.

As we began to understand the dynamics involved in reentry, we felt the need for considerable discussion between each couple about their mutual expectations and how they would deal with them. One couple worked out a system in which they would eat out when the wife came home, so that the transition from single woman to wife was more gradual. This allowed the couple to develop some initial closeness before the dirty kitchen and the unmade bed had to be dealt with.

WEEKLY HONEYMOON?

The differences among us were more marked during the period of being together than at any other time.

Deborah, who was a resident with a demanding full-time job and two children, and her husband agreed that the weekends were to be cut off dramatically from the work week and made a commitment that the time was time for each other.

Initially, there were some fights about incoming phone calls related to work during the weekend. Both partners decided that there needed to be an almost rigid rule against any job-related activity during this time. Because the husband felt guilty about leaving his wife during the week, he was much more willing to contribute to the household chores than he had been before and was also a much less ambivalent father. He understood that his children needed very special attention on the weekend.

Deborah felt that the weekend was not the time for them to see friends. The few weekends that they did do this, they felt deprived of the intense nurturing that they felt they needed from each other. What this meant to Deborah's husband was that he was gradually losing his friendship supports in his home town, while Deborah still saw her friends during the week.

Still, distractions were discouraged, and commitments were clear. An enormous amount of affection flowed, and sensuality was high. Living together did not have the claustrophobic quality that is inherent in most marriages, since expectation of leave-taking in the immediate future was part of their feelings about each other.

For JoAnn, who was commuting to another city, the weekend involved reestablishing a number of different roles. It involved spending time with her husband, with friends, with colleagues to discuss work, and with taking care of household matters. The pressure to fit all of this into three days was enormous. The weekend was rarely a time for relaxation because of tight scheduling

The guilt JoAnn felt over leaving Jim alone during the week pressured her into spending all her time with him on the weekend. This was alleviated partially when Jim, a medical resident, spent one day and night each weekend in the hospital, but it meant that they didn't have enough time together. Because of this, time usually wasn't wasted on household chores, because many of them had been taken care of by Jim while she was gone.

Time together was clearly defined by both JoAnn and Jim as time for reestablishing closeness, for enjoying each other. They needed to be alone. What was sacrificed, therefore, was an active social life.

Of course, the weekend wasn't always a mini-honeymoon; but there was a lot of pleasure in being together. Not surprisingly, the best barometer of the couple's feelings toward each other was the quality of their sex life during the weekend. Sex had to be fitted into a relationship that was already short on time together. JoAnn always had tried her best to accommodate the cultural norm, that is, sex "x" times a week; having only three days with Jim relieved her of that responsibility. However, she now had a new pressure—to somehow squeeze sex into an already busy weekend. One pressure was traded for another. In general, the short but intense time meant they did not take each other for granted. It allowed the feelings of love to emerge, both in bed and out.

Lillian was the resident in a new city. She and her husband originally felt they could be more flexible than the rest of us in their weekend time. However, as outside commitments encroached upon this time, it became clear that, periodically, they needed to be alone.

Eventually Lillian and her husband devised two strategies for dealing with their problems: one was getting away to an environment where each could reassert her/his uniqueness and feelings for the other without outside interferences; the other was a structured "debriefing" session. Every other week, dinner on the first or second evening back was set aside (no interference permitted) to detail the two weeks' events and their respective feelings about them. As time went on, they got more into feelings and attitudes and less into factual reporting.

As the resident, Lillian resented having to rearrange her habits for only three days. In the beginning, this was the focus of conflict. Later, as the couple was able to deal with small concrete tasks, such as paying bills and doing laundry, their successes enabled them to feel that they could handle larger issues with a sense of sharing and cooperation.

PARTING IS SUCH HAPPY SORROW

A weekend marriage means always having to say goodbye. However, exit involves much more than a final kiss; it often involves a number of other rituals such as a final dinner, a final orgasm, and a final talk. In order to fit all this in, exit often has to begin way ahead of schedule —sometimes the day before, which places it smack in the middle of time together.

Picture this scene: JoAnn already is nervous about leaving.

(Continued on page 280)

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WEEKEND MARRIAGE

(Continued from page 279)

She has calculated that she and Jim have approximately seven waking hours left together and there is a lot to be done. They have to have their farewell dinner and their farewell session of love. They also must discuss business and family matters that will come up during the week. In addition, Jim has his own things to do while JoAnn has to pack, wrap up any unfinished business. Pressure to do everything and the anxiety over the approaching separation make it likely that the couple will do very little of the above because they will be too engrossed in their farewell fight.

This fighting was extremely hard to deal with. No couple wants to spend its last moments together angry. The anger emerged for any number of reasons, including unresolved arguments or unfulfilled needs that would have to wait, guilt or anger over leaving or being left, etc.

Initially, exits always brought tensions. We wives were anxious about being lonely and about relying on ourselves again. We all had impulses to go through some leave-taking ritual, but at the same time there was a desire to downplay the impending separation and to carry on with one's business.

As the year progressed, we realized that we did not need grand farewells, and we felt less uncomfortable carrying on business as usual the night before the work week began. In fact, we began to recognize and to accept the ambivalence we had over our desire to be with our husbands while simultaneously wanting to be alone. (For example, we would have to sleep alone; but we could go to sleep whenever we wanted.) The tension over this contradiction was present always in varying amounts, never totally disappearing. As we developed this understanding, we relaxed more. We could make the exit phase significant or not, as we wanted.

ABSENCE MAKES THE HEART GROW STRONGER

Going it alone again each week brought with it more ambivalence. We wives wanted our husbands to be there to share tasks, decision-making, and to give emotional support, while we also felt the need to be independent. It was anxiety-provoking to rely on ourselves; but it also was exhilarating, particularly when we had our individual successes.

Some of the tension came from concern about personal and family safety. At first, we were unusually cautious and constrained. Doors that previously had been unlocked were fastened; curtains that had been ignored were drawn every evening. As we became adjusted to our situations, these actions were adapted more realistically.

In addition, we all had to deal with the need to communicate with our husbands while we were apart. Each of us began by wanting to talk by telephone with our spouses passionately every day and were disappointed by discussions limited to "Did you get the car fixed?" At other times, there was frustration when the phone call was intense and ended with no face-to-face or body contact. Contrary to what Ma Bell may think, the phone is not a good medium for expressing intense emotion, whether it be love or anger. The caller has no idea what activity is being interrupted and may be on a different emotional plane.

Another problem was the issue of extramarital relationships. While all married people must deal with this, the possibility of an affair certainly is facilitated when the couple are apart so often. The three of us handled this issue differently. One couple ignored it entirely; one couple made a firm commitment to monogamy; the third couple agreed to avoid serious affairs that would threaten the marriage but decided not to share knowledge of sexual flirtations if there were any.

Another aspect of time apart was our need for closeness and companionship, and so we reached out more to friends. All three of us were in women's groups on a regular basis, which gave us a place to go and friends upon whom we could rely and trust. They provided us with much-needed support.

Each of us experienced her own particular pleasure during the time apart. For JoAnn, the commuter, some of the exhilaration came from the challenge of going to an unfamiliar city and making a separate life for herself there. What was especially exciting was that, though a married woman, she had something that was her own that she did not have to share with her husband.

For Lillian, being a resident in a new city provided her with a chance to test her ability to survive alone, by making new friends and new professional contacts. This thrust her into the role of totally managing her house. For her and for JoAnn, the time alone in a new city could also be very lonely.

Deborah, the resident with two children, originally felt she would have her friends visit in the evenings without having to be concerned about her husband's reaction. While this was a delightful option, what surprised her was that she more often chose to be alone and reveled in this luxury and in the absence of competing demands for her attention from both her children and her husband. She felt more dependent on the company of her children and was grateful to them.

On the other hand, because Deborah had children, there were times when she felt pushed in heading a temporarily one-parent family. Work, child-rearing responsibilities, and household tasks all had to be fitted into the day. As the year progressed, she developed more confidence in her ability to play these roles, learned to hire help as much as possible, trained her children to do more of the work, ate dinner out more, and realized that certain tasks would simply not get done. She also learned that her husband, in another city, could manage some of the tasks by phone.

When we first told people about our weekend commuting, many were very skeptical, and some were suspicious about the state of our marriages; but our experiences have been surprisingly positive. The benefits of successfully handling the risks and coping with new challenges in our personal and professional lives far outweighed the disadvantages of tension, cost, and uncertainty, making the weekend marriage a remarkably promising way to live. ▽

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SEX-CESSFUL MEN

(Continued from page 228)

Modern Screen with squibs about the network of females he has "on hold."

Of course, we do have Olympics star Bruce Jenner to contend with, now that Joe Namath is on the skids. But the problem with Jenner is that he's not setting any world records for a newer male image. To become a blockbuster idol, you have to be totally different. Jenner is out of the old school of attractive All-American jeweled jocks. He could top the heap only if he were to become one of the more outspoken tonsils on TV sports or to endorse commercially such a revolutionary product as masculine-hygiene deodorant spray.

Meanwhile, a personality like Chevy Chase is gaining ground; but, again, Ivy League Chevy, with his "bring-home-to-parents-for-instant-approval" appeal, is not unlike the previous witful wonder of Yalie Dick Cavett or the boyish satyric charm of Johnny Carson. The only thing I have heard unique about Chase is that a few of his more delirious fans insist he's better than Carson or Cavett without his clothes on. Don't ask me how they would know such intimate details; however, that certainly remains to be seen—live, on Saturday night.

Actually, the whole discussion of new male images is interesting to study from the standpoint that it reflects more about the ever-changing female. Years ago, women had eyes only for such sighs as Clark Gable, Errol Flynn, Tyrone Power, and Cary Grant. Guys that not only appeared gorgeous, natty, and brilliant but, more importantly, represented solidity and protectiveness. There was something about them you could lean on.

Nowadays, the image is quite the opposite. The current male craze has to do with the aloof mystery of the typical street punk or scamp. The acting profession is filled with them (in sports, Ilie Nastase is a perfect example of punk jock) in the form of Al Pacino, Jack Nicholson (when he doesn't go under in glam), Peter Falk, Robert Blake, Robert De Niro, Harvey Keitel, and newcomer Stephen McHattie—who won critical acclaim by portraying James Dean (the prince of punks) on TV and therefore became a sizzling scamp himself. These types you *do not* lean on or they'll let you fall in a heap at their feet. (Then again, most women are not looking for support anymore.) Actually, more often than not, these men could be leaning on you. They've made scrounginess a trait worth panting for.

Actually, the scamp siege got its start with Brando and Dean and the black-leather motorcycle movies; later, it exploded in music with Elvis and Fabian.

Interestingly enough, when the Beatles came along, they ushered in a whole new idea having to do with bowl haircuts, Mao jackets, and Cuban-heeled boots: but, once the group broke up, none of them individually initiated any special image. Later came the screaming masses drawn to the decadent dramatics of a Mick Jagger or the seething heat of a Bob Dylan.

Now, historically speaking, the difference here is that, if you were a Sinatra fan, you were one because, though he'd treat you like some "broad" or "dame," he at least treated you and recognized you. Jagger or Dylan might not even know or care if you were a broad or a boy. Which I suppose says something about some women's lack of self-esteem; or perhaps knowing exactly what sex you are nowadays isn't all that important.

But now I hear that, along with the recent punk propulsion, there is a call for the return of beefcake. If you loved your punk for his pomp, you'll love the beef for his bod.

Actually, there is an unbelievable combination of scamp and beef in the latest cult figure of Arnold Schwarzenegger—the prime rib of bodybuilders and star of the recently released documentary *Pumping Iron*. Arnold is no dumb hunk (with a name like Schwarzenegger, how could he be?). Aside from flexing his eye-popping pecs, he manages to communicate an iron-locked confidence with all the sharpshooting sassy-assness of a Muhammad Ali (who's no small-potatoed punkster himself).

Arnold is big, brawny, and bad, all in the right proportions; and he can't lose in the race for a *real* body to exploit, nude or otherwise. Arnold must be doing something right if Mae West is after him to costar in her nightclub act.

Let the contest between the beefy sirloins and the scampy scrapples gut it out. I have my own suspicion that our era's truly breathtaking he-man will surface this year naked in all his hairy big-chested charisma from behind the World Trade Center. Talk about the power and the glory, not to mention the heart-rendering vulnerability. Why, who else but King Kong has it *all* in the palm of his hand? ▽

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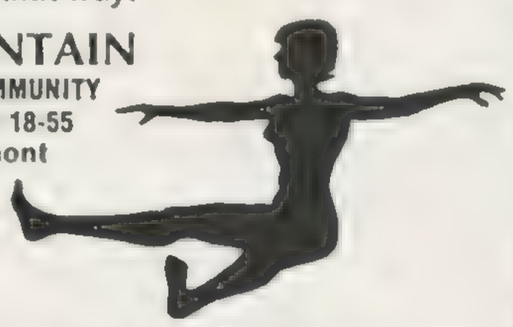
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"NETWORK," ETC.

(Continued from page 275)

Yorker. Before getting together to make a movie, these people should have decided on their paranoid fantasy and stuck to it. What we need, paranoia having identified conspiracy and thereby dispersed the guilt, is some kind of system of accountability for the randomly guilty: a method of weighing and punishing crime as abstract as our experience of the silent and invisible criminal. Here modern science can help us, as obviously modern art cannot. In 1941—1941!—C. H. Waddington wrote:

"The adoption of methods of thought which are commonplace in science would bring before the bar of ethical judgment whole groups of phenomena which do not appear there now. For instance, our ethical notions are fundamentally based on a system of individual responsibility for individual acts. The principle of statistical correlation between two sets of events, although accepted in scientific practice, is not usually felt to be ethically completely valid. If a man hits a baby on the head with a hammer, we prosecute him for cruelty or murder; but if he sells dirty milk and the infant sickness or death rate goes up, we merely fine him for contravening the health laws. And the ethical point is taken even less seriously when the responsibility, as well as the results of the crime, fall on a statistical assemblage. The whole community of England and Wales kills 8,000 babies a year by failing to bring its infant mortality rate down to the level reached by Oslo as early as 1931, which would be perfectly feasible; but few people seem to think this a crime."

Why not? Paranoia argues a vast enemy. Not all of them possibly can be Arabs. If we can establish a crime by statistical correlation, oughtn't we to punish the statistical people who did it, whether they are network executives or manufacturers of vaginal sprays or purveyors of dirty milk? Legitimized paranoia demands a justice as cunning as itself, an enemies' list of its own, not written by Paddy Chayefsky and not directed by Sidney Lumet. ▽

CREAM-OF-THE-KITCHEN (Continued from pages 252-259)

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